

NPS Form 10-900
(Rev. 10-90)United States Department of the Interior
National Park Service**SENT TO D.C.**
1-8-04**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Propertyhistoric name **South Park Manor Historic District**other names/site number **Chatham Historic District****2. Location**street & number **Roughly bounded by South King Drive, South State Street,
75th Street and 79th Street** Not for publicationcity or town **Chicago** vicinitystate **Illinois** code **IL** county **Cook** code **031** zip code**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. White 1-6-04, SHPP
Signature of certifying official1-6-04
Date**Illinois Historic Preservation Agency**

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

South Park Manor Historic District
Name of Property

Cook County, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property

(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>264</u>	<u>54</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>264</u>	<u>54</u>	Total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

Chicago Bungalows

South Park Manor Historic District
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6. Function or Use

Historic Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

Current Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Other: Chicago Bungalow

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Asphalt Shingles**

Walls **Brick**

Other **Limestone**

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

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8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Community Planning and Development
Architecture

Period of Significance **1915-1954; 1915-1927**

Significant Dates **1915; 1927**

Significant Person (Complete if Criterion B is marked above) **N/A**

Cultural Affiliation **N/A**

Architect/Builder **Lund, Anders G; Coleman, John Nevin; McDonald, Luther W.; architects**
Turner, John W.; Krogh, Richard; developers

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) **See Continuation Sheet**

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)
 preliminary determination of individual listing (36 CFR 67) has been requested.
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
 State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository **Historic Chicago Bungalow Association**

10. Geographical Data

Acres of Property **approximately 70 acres**

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing		
	1	16	448255	4623111	3	16	448792	4622943
	2	16	448646	4623116	4	16	448792	4622344

See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

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11. Form Prepared By

name/title **Daniel Bluestone, Director, Historic Preservation Program, University of Virginia**
with **Roysin Billet, Gabrielle Harlan, and Emily Ramsey**
street & number **c/o Historic Chicago Bungalow Association** telephone **312-642-9900**
1 North LaSalle Street, 12th Floor
city or town **Chicago** state **Illinois** zip code **60602**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **various owners**

street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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South Park Manor Historic District
Chicago, Cook County, Illinois**Description**Summary:

The South Park Manor Historic District is located approximately ten miles south of downtown Chicago's Loop. The District is residential in character and occupies many of the blocks located inside of the half-mile square area defined by South King Drive on the east, South State Street on the west, 75th Street on the north, and 79th Street on the south. The quiet, tree-lined streets of this district are composed entirely of structures associated with domestic life. One-and-one-half story single-family residences line both sides of the street, interspersed with two story two-flat and multi-unit apartment buildings. An elementary school building, nestled between the two outermost blocks of the district, is the sole structure that plays a merely supportive role within this otherwise purely domestic environment.

The single-family residences that dominate the streetscapes of this district date from 1915-1927 and are of the bungalow style. While these bungalows adhere to the national stylistic precedent popular at the time that they were built--namely a low-pitched roof, an emphasis on artistic expression through decorative motifs in materials, and an attempt to blend the building with the exterior environment through massing, color and landscape--these bungalows also exemplify a unique regional variation known as Chicago bungalow. A Chicago bungalow is a building constructed between 1910 and 1930, one or one-and-a-half stories in height with a low-pitched roof, is of brick with stone ornament, and has a rectangular shape and full basement.

There are 318 buildings within the boundaries of the district. Two hundred and sixty-three of these structures are Chicago bungalows that are significant to the historical development of the district and one building is Ruggles Elementary School. Fifty-four structures within the district are non-contributing to the historical significance of the district (see list of contributing and non-contributing properties). The Chicago bungalows are very similar to each other in style, scale, massing, and materials. The relationship of these structures to lot lines, adjacent dwelling structures, and landscape and hardscape features further emphasizes the cohesiveness in planning and design evidenced in the structures themselves. The bungalows sit on individual sites along a uniform building line, creating a continuous and quite uniform streetscape. However, the bungalows also exhibit variations of floor plan on a single block. These are primarily variations in the entry configuration, which fit with variations of the massing on the primary façade of the bungalow. Therefore, while the overall planning of the district conveys a disciplined adherence to a set of design principles, the bungalows themselves convey the individuality associated with home ownership,

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through subtle variations of the massing, fenestration, color, and exterior detailing of the primary facade.

Style, Massing, Detailing, and Plan

Style:

The north-south avenues of the South Park Manor District are lined with single-family bungalow style houses. Commercial streets and avenues bound the district, and the slightly higher commercial development there forms a backdrop for the lower, domestic bungalow district. The bungalow style, with its horizontal, ground-hugging emphasis, makes the contrast of scale more striking. This emphasis appears in details such as a low-pitched overhanging roof; battered piers at the corners of the building; massing that creates visual blending of house and landscape; and landscape features, such as foundation plantings, that provide a visibly soft transition at the ground plane.

Bungalows, as a stylistic type, have a horizontal emphasis. In Chicago bungalows, this horizontal emphasis is primarily expressed in the massing of the building, detailing of the front façade, and interior detailing. Most bungalows in the district sit with their narrower side oriented towards the street. The typical dimensions of a bungalow are twenty-two to twenty-six feet wide, forty-two to fifty feet in length and seventeen to twenty feet in height. Some bungalows are more square in their configuration, such as 7620 S. Michigan Avenue, which is forty-three feet on its street-facing façade and extends back on its site forty-eight feet.

The roof slope is most commonly low in pitch, which imbues a feeling of shelter to the broad planes of the roof. Individual window units have vertically dominant dimensions, but are arranged in groupings to create a visually horizontal emphasis. Horizontally laid brick is often the main material on façades, while small limestone accents are often vertical to emphasize geometry and throw the brickwork into relief with contrasting color and texture. Bungalows in the South Park Manor District are uniform in their use of materials, siting, scale and massing. Variation is achieved through the use of various bungalow floor plans along a single block. Varying front-entry and side-entry configurations facilitate different façades and roof massing.

Massing:

The bungalows in this district most often have a low-pitched hipped roof, interrupted only by

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a street-facing gabled dormer. This common roof form is exhibited in a bungalow found at 7537 S. Michigan Avenue. However, there are also bungalows within the district with variant roof configurations. A bungalow at 7624 S. Michigan Avenue has a clipped street-facing gable; another bungalow at 7700 Michigan Avenue has a street-facing gable with a pyramidally hipped bay projection. Side-gabled bungalows are also found within the district. Although most bungalow roofs within this district are simple in form, there are also complex roof forms, especially when there is a projecting bay. One such house is at 7634 S. Michigan, where a simple hipped roof transitions to an integral pyramidal hipped bay projection on the front façade. Dormers, although common to most bungalows within this district, are not always present. Moreover, although most dormers are gabled within the district, some variety is found here as well, such as in the hipped dormer at 7619 S. Michigan. The fenestration patterns on dormers also show some variety, although windows are most often arranged in paired or tripled groupings that form a horizontal element. The roof on most of the bungalows is covered in asbestos shingle, while some of the larger, more expensive, corner-lot homes have green-glazed clay tile roofing. Dormers are almost always covered in the same materials as the main roof. Bungalow roofs within this district have overhanging eaves with enclosed wood soffits. Exposed rafter tails are rare within this district and are only to be found on gabled dormers. A wood fascia with a molded profile underscores the horizontality of these structures: the molding creates projecting angles at the corners of the roofline, leading the eye in a horizontal direction where the roofline terminates in sky.

The walls of the bungalows within this district are exclusively of brick, which gives the district an appearance of durability. Variety within the district appears in differences in individual bungalow massing, detailing, and fenestration. Almost all of the variety created through different massing configurations in the vertical plane of the exterior walls occurs on the primary façade. The side facades of bungalows are largely unarticulated, and variety on the rear façade generally reflects alterations or additions. Some bungalows have recessed front entries. This arrangement divides the front façade into two asymmetrical bays, with the entrance bay the narrower of the two. When the front façade is unbroken by a recessed entry the façade is treated as a series of verticals that visually connect the structure to the ground plane and horizontals that give the structure a low-lying appearance. The windows are arranged in groupings that give the facade a horizontal emphasis; the fenestration also creates a visual void in the massing, with the result that the walls surrounding the fenestration resemble columns. One example of such a façade is located at 7515 S. Prairie Avenue. Here, the vertical appearance of columns is furthered by the contrasting color of the limestone detailing. Horizontal limestone copings at the top of the column-like walls are accented with limestone verticals down the middle of the column-like walls. The slender verticality of these walls, linking the massiveness of the roof with the massiveness of the ground plane, emphasizes the

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horizontalities of these two planes. Another detail that is frequently seen on the bungalows in South Park Manor is battered piers at the corners of the façade. These usually project from the façade at a diagonal, as at 7646 Indiana and 7648 S. Indiana. The battered piers heighten the geometry at play on the façade and help visually tie the structure to the ground. As a result, the structure resembles an organic entity growing up from the ground rather than an assemblage of artificial building materials. Another common detail that emphasizes the geometry of the massing is found at entry porches, as the low walls framing the stairs also step up as a series of short vertical and longer horizontal lines. The geometry of the stepped walls is further delineated with horizontal limestone copings that define the tops of the stepped walls as horizontal planes.

The side facades of the Chicago bungalows are usually architecturally unarticulated, unless the bungalow sits on a corner lot. Walls on side facades generally do not undulate with recesses or projections, but run continuously the length of the buildings massing. Infrequently, a bungalow displays a bay window projection on a side façade, such as at 7630 and 7634 S. Prairie Avenue. The only common projection on a bungalows in the district occurs on houses with a side-entry plan. These usually have a porch cover at the entry, though these projections are treated lightly. Rarely articulated with heavy supporting elements, such as columns, the porch cover is commonly supported with brackets that extend from the facade. However, some side-entry bungalows do have porch columns, such as the bungalow at 7532 S. Michigan.

The entry of a Chicago bungalow is generally set significantly above grade. On a front entry bungalow, the entry is reached by concrete stairs leading up to a concrete stoop or porch. On a side entry bungalow, entry is more typically at grade, with the vertical circulation inside. The ground floor of Chicago bungalows is lifted several feet above grade, providing windows at the basement level. This configuration effectively separates the main living floor from contact directly with the ground, which may have been a regional design consideration in the adaptation of the bungalow to Chicago's colder climate. The separation of the main floor from the ground allows the basement to act as a thermal buffer during the harsher days of Chicago's winter. The foundations of Chicago bungalows are concrete. Yet the exterior does not reveal that the basement height rises above the ground plane. Instead, the brick surface of the walls extends down to meet the grade, visually anchoring the structure to the ground plane. Occasionally, the brick terminates at a limestone band that sits at the surface of the ground plane. This band provides a functional drip-edge that breaks the path of rainwater along the surface of the wall and prevents erosion of the ground around the foundation. At the same time, it provides a visual transition between the concrete foundation at grade and the brick of the wall.

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Detailing:

Variety is also created between bungalows through the use of different colors and patterns of brick. Decorative brickwork accenting the front façade often serves to emphasize the predominantly horizontal building mass. Such brickwork includes large rectangular motifs in relief under the windows on the front façade; horizontal bands of brick of contrasting color or texture; and coursings that differ from the running bond that is primarily used. Various bungalows have decorative bas-relief inset blocks, copings, and continuous windowsills across the primary façade. These decorative accents are prairie-school influenced, and often emphasize geometrical relationships such as fenestration patterns on the primary façade. Brick colors range from clay reds to buff yellows, accented with limestone detailing. Except when used around the perimeter of the foundation, limestone appears as a decorative accent almost exclusively on the front façade. Limestone detailing is generally modular, as it is incorporated within the coursing of the brickwork. The most common limestone accents are squares three brick wide and three bricks high; horizontal slabs two brick heights tall that run continuously with the brick coursing; and smaller square inset blocks one brick height wide and high. These limestone accents often have decorative patterns on them—typically a stylized, highly geometric floral motif. However, the limestone accents are not always so modular. They are sometimes much more elaborate, especially in the surrounds of basement level windows. Here, limestone accents take a variety of shapes, such as keystones or angled corners, that emphasize the basement-level window as a decorative element on the façade. Limestone is also used in a series of projecting wedge-like shapes under the front fenestration of most Chicago bungalows in this district. These limestone projections were designed as brackets to support window boxes for flowers under the front façade windows. Many of the brackets are today missing the window boxes. It is probable, given the complete design tradition of the Arts and Crafts Movement from which the bungalows are derived, that the original window boxes were of limestone, as well.

While the primary façade of a Chicago bungalow is usually composed of smooth face brick, the secondary and rear facades are usually of rougher, less-expensive common brick. The face brick on the front usually wraps around the corners of the facade and extends several feet before yielding to common brick. Often, the transition of face brick to common brick creates a decorative pattern. However, this is commonly the extent of decorative brickwork on the sides of the house. There is usually no decorative limestone detailing on the side facades, either. The use of limestone on the side facades is usually limited to the utilitarian straight horizontals of windowsills. By contrast, bungalows built on corner lots often have two facades sheathed in face brick.

The fenestration of a Chicago bungalow is an important architectural element. Windows on

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the front façade receive greater decorative emphasis than windows on the side or rear facades. Window units on the front façade are commonly arranged in groupings of three or four, giving the wall plane of this façade a horizontal emphasis. Fenestration patterns on the front façade of a bungalow also denote different room configurations. The recessed front entry bungalow in the South Park District most commonly has a single group of windows on the front façade that corresponds with a single interior room, the living room, towards the front of the plan. This configuration is found at 7542 S. Prairie. However, on many side-entry plans, there are two groupings of windows on the front façade. The groupings correspond to an interior arrangement that locates both a living room and a bedroom toward the front of the plan, such as is found at 7805 S. Calumet. Moldings around the windows further emphasize the horizontal. Windows on the primary façade also often incorporate decorative art glass or decorative muntin divisions in the upper half of the wood double hung window units. Again, the vertical wood muntins in geometric patterns suggest horizontality through the grouping effect that is created in the upper panes. Often where there is a recessed entry on the front façade, there will be a small art glass window to the side of the entry door placed higher on the wall than windows elsewhere. Art glass window features geometric colored patterns, often with bright silver metallic accents. Basement-level windows on the front façade of Chicago bungalows are also sometimes rendered with a more decorative treatment than windows on the side facades. Most common is decorative brickwork with limestone accents that outline the perimeter of divided-light windows, such as at 7523 S. Indiana, but more elaborate examples can be found, as well. One such example is found at 7544 S. Michigan Avenue, where the basement-level window and surrounding detail are given a decorative arched curve shape, and a limestone accent suggests a keystone. Today, many of these decorative basement-level windows have been replaced with glass block and an inset slit window for ventilation. The entry doors of Chicago bungalows are another important element of design. They are most commonly wood doors with an oak stain. These entry doors often feature a single window with divided panes placed high on the upper half of the door.

The secondary and rear facades of the bungalows usually exhibit much more utilitarian design than the primary façade. This is true of the fenestration, as well. The secondary and rear facades of the bungalows are often punctured with simple double-hung windows where interior room configurations necessitate. On some bungalows in the district, the side and rear façade windows are framed with brick segmental arch openings that differ from the rigid straight lines of the front fenestration. Fenestration on the sides of a bungalow also reflects the interior layout. The living room, dining room, and kitchen are usually grouped on one side of the bungalow plan, and this arrangement is visible on the side façade. As the living room has most of its fenestration located on the front façade, it will often have only two small single openings placed high on the wall on the side façade. These windows frequently frame a fireplace on the interior, and they often have stained glass

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art windows. Next, a window grouping of three window units on the side facade denotes the location of the dining room. A window with a higher sill height to accommodate the height of an interior counter denotes the kitchen. Basement-level windows are more commonly found on the side facades, but side basement-level windows are almost always treated in a utilitarian manner as simple openings. Two bedrooms, with a bathroom in-between, are typically grouped together on the other side of the bungalow. This arrangement is visible on the side facade, as well. Often, a grouping of two windows punctures the wall at bedroom locations. A shorter, single window with a higher sill height denotes the bathroom location. The rear facade of the typical bungalow has an enclosed sleeping porch with wood double hung windows on all three sides, although, today, many of these sleeping porches have been altered to be more enclosed. Opening onto the sleeping porch of the typical Chicago bungalow are a door from the kitchen with a transom above, a window, and often a door from the rear bedroom. These openings are commonly simple openings framed by brick segmental arches.

The Chicago Bungalow Plan:

Typical of the bungalow style, in the Chicago bungalow the ground floor is the floor intended for all of the living space. Those rooms that are considered more public in nature, such as the living room and dining room, open to one another by wide doorways approximately six' in width. By contrast, more private or utilitarian areas of the house, such as the bedrooms, bathroom, and kitchen, seem more closed, due to more closed circulation of hallways and narrower doors of three feet in width. The interior detailing and materials of the bungalows reflect the Arts and Crafts tradition. Doorways are cased in dark wood such as oak. Most bungalows in the district have simple wood casings, but some have more elaborate gently arched wood casings that reflect the horizontal emphasis that is so important on the exterior of the structure.

Chicago bungalows also have attics and basements. Commonly, the attic space in Chicago bungalows was not finished as space for living, but was intended as unfinished space for storage. However, some attics in the South Park Manor District were built with finished bedroom spaces. These finished attic bedroom spaces have hardwood floors, wall partitions, and similar doors, door casings and hardware as is found throughout the ground floor of the bungalow. The basement space of the Chicago bungalow was typically left unfinished, as well. However, through the years, people have chosen to expand the living space of the house to both the attic, if unfinished, and the basement. Most people expand the more intimate space of the bedrooms to the attic, the more public entertaining space of the living room to the basement. Today, most basements are finished spaces that provide utilitarian storage, laundry facilities, and extra bathrooms but also amenities associated

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with entertainment, as well. Basements bungalows today provide new kinds of spaces desired by many homeowners, such as workout rooms, television rooms, game rooms, kitchenettes, and bars.

Front to back description of ground floor:

Chicago bungalows have different entry configurations and plans. The two most common are the front recessed entry plan and the side-entry plan. There are approximately 114 side-entry plan bungalows and ninety-two recessed front-entry plan bungalows in the South Park Manor District. Full-porch plan bungalows occur to a lesser extent, and these are primarily located on Calumet Avenue. There are approximately forty-two full front porch bungalows in the district. Approximately twenty-eight bungalows are a variation of the side-entry or recessed front-entry bungalow, although some bungalows have been altered so that it is difficult to ascertain their original entry configuration. Chicago bungalows typically have the more public rooms of the house located on one side of the plan. The living room opens to the street with its large swath of windows; the dining room is located beyond the living room in the middle portion of the bungalow; and a kitchen is located to the very rear. On the other side of the plan are the bedrooms and bathroom, spaces that are conceived of as more private.

In the case of a side-entry plan bungalow, with the entry roughly at grade, one enters into a small vestibule about five feet wide. A hallway with stairs ascends about five feet to the living space of the bungalow and terminates in a small vestibule with a coat closet. Typically, the more public rooms of the bungalow are located to either side of this hallway. The living room is located toward the front of the plan and a dining room occupies a portion of the middle. This entry sequence is found in a bungalow at 7622 S. Indiana. On a recessed front-entry plan, one ascends concrete stairs on the exterior of the bungalow and enters directly into the ground living space. A small vestibule is often located directly inside and opens into the living room. Typically, a wide door opening between the living room and the dining room beyond imbues this space with a feeling of openness. A bedroom, generally located beyond the recessed entry, is accessed only from the mid-portion of the bungalow plan. The stained art glass window that is commonly located on the front façade next to the entry door opens not into a public space, as might be expected, but instead into the closet of this front bedroom. A recessed-front entry plan is found at 7519 S. Indiana.

The highest level of finish in the interior of the Chicago bungalows in this district is usually seen in the more public rooms. Horizontal wood trim at picture molding height wraps around the interiors of the living room and dining room. There are often wood casings at the juncture of wall and

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ceiling, as well. Doorways in the public rooms are typically wide, simple wood-cased square openings. Doors throughout the bungalows in the district generally have simple wood -framed casings of a dark oak stain, wood doors and brass hardware. However, some bungalows do have more elaborate detailing around doorways. In some, casings can be found with arts-and-crafts style treatments. The casing above the door is gently tapered, and decorative square motifs are placed at each end of the casing. There are fireplace mantles in the living rooms of many South Side District bungalows, and these often have built-in oak cabinets to each side of the fireplace opening. Typically, these bungalows have floors of red oak throughout, and entries and bathroom floors are often of mosaic tile.

The middle portion of a bungalow plan is usually occupied by the dining room located to one side, and a bedroom to the other. Where the living room and dining room are open to each other, views into bedrooms are limited. An entrance to at least one bedroom is usually located off of the dining room. In some bungalows, a door leads directly into a bedroom off of the dining room. More commonly, a small, enclosed hallway leads off of the dining room, a transition space that gives access to the bedrooms and with a door to the bathroom in the middle of the arrangement. Sometimes, a door descending down to the basement is located in this hall.

The space between the middle of the house and the rear space of the house is often where the vertical circulation occurs to attic and basement. In some bungalows, the vertical circulation is open to the dining room, and is located against the wall shared with the kitchen. In other bungalows, the stairs to the attic are located in a small vestibule between the dining room and the kitchen. This is often where the stairs leading down to the basement are located, as well. The kitchen is typically adjacent to a bedroom at the very rear of the bungalow floor plan. The kitchen and the bedroom both open to a back sleeping porch. This sleeping porch, unlike the rest of the bungalow, is often of frame construction. There is also typically a pantry built into the kitchen. This pantry contains a window on the wall shared with the rear sleeping porch, and this was where the icebox was originally located, so that the iceman could make his delivery from the sleeping porch without having to enter the house.

The Chicago bungalows in the South Park Manor are arranged in an orderly manner that neatly conforms to the city's rectilinear street grid. The primary residential streets in this district--Wabash, Michigan, Indiana, Prairie, and Calumet--run north-south. The majority of the structures within the district are oriented east-west, so that they front the residential avenues rather than the busier east-west arterials that pass through. The relationship of the buildings to their sites and lot lines further emphasizes the uniform planning and design evidenced in the structures themselves, as the structures on each street form a continuous façade line. The repetitive incremental spacing of the

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buildings on each block emphasizes the regimented planning of these streetscapes. The spaces between the structures in this district are modest. At most, the space between any two structures is thirteen feet; it is more typical to find the structures closely set a distance of six or seven feet apart.

A six hundred-foot long block composed entirely of bungalows, such as the east side of the 7600 block of Michigan, generally contains about twenty bungalows arranged along its length. Each lot is approximately thirty feet wide and one-hundred-and-sixty feet deep. The streetscape of the district also reflects the homogeneity in planning. All of the streets in the South Park Manor are thirty feet wide and have public street lawns on either side. The right-of-ways include street lawns fronting the street pavement as well as sidewalks between the street lawns and the property lines of the individual building lots. The street lawns are twenty-five feet to twenty-eight feet in depth. The sidewalks are consistently five feet wide. The building lots abut the sidewalks with individual lawns that further delineate the edge of the public right-of-way. These individual lawns are also uniform in depth along the length of an entire streetscape, although the setbacks from the front property line to the front building façade vary slightly, within five feet, from one side of the street to another. The setbacks vary more from one street to another within the district. On one street, the building setback is as little as ten feet, leaving relatively little space for individual lawns between the building facades and the public sidewalk. On another street, the setback more than doubles to twenty-six feet, which creates a much less intimate perception of the streetscape, as it accommodates a much larger individual lawn in front of each dwelling. The setbacks also vary from one side of the street to another, or from one street to another; yet the facades of the structures within this district always conform strictly to the established setbacks along each side of the street pavement, creating a unified streetscape. The ordered geometry of this district is broken by only one major open space on the southernmost edge of the district. Just north of 79th Street, between the fronting blocks of Michigan and Calumet Avenues, the tree- and street-lawn lined avenues culminate in a large parcel of land allocated to the grounds of Ruggles Elementary School (7831 South Prairie Avenue).

Although the individual lots on a block may slope slightly for drainage, the perception created is that the grade of each lot is uniformly level. The front yard wraps around the bungalow to a rear yard connected by two small filaments of land to either side of the bungalow. It is on these small side parcels of land where walkways are often placed on side-entry bungalows. Placed in back of each bungalow is a rear yard that often ends in a garage at the very rear of the property. This garage building provides a feeling of enclosure to the outdoor space of the yard towards the alley. However, many rear yards are only enclosed by low fences of materials such as chain-link on each of the side property lines, creating a vista of small, well-tended gardens down the length of a bungalow block. Most garage buildings were built within the period of significance and share similar characteristics to

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the bungalows, although many garages were built after the construction of the bungalows with which they are associated. The architectural treatment of these utilitarian structures is generally quite simple. Garage structures are of brick, and usually have a hipped roof. They are usually devoid of decorative brickwork or limestone decoration, but some, such as the garage at 7658 S. Michigan Avenue, do have decorative clay tile roofs similar to the bungalows with which they are associated. Garage structures usually have a garage door that fronts onto an alley; garages associated with corner bungalows often have a door fronting on to the side street. Windows are also often present in garage structures. The garages of a bungalow block form a uniform building line that defines the alley they front, much as the bungalows define the street. Garages on opposing sides of an alley are often staggered in their placement relative to each other, most probably for safety and maneuverability of the vehicles. Moreover, unlike the building line formed by the bungalows along the street side, the building line formed by the garages on the alleys is not always continuous. On some lots, garages have either been removed from the alleys over the years or were never built, which leaves gaps in the building line of the alley. Pending additional survey and an accurate count, garages were not counted in this nomination form. The nomination form may be amended later to address the contributing and non-contributing status of garages.

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Statement of Significance

The South Park Manor Historic District meets the National Register Criteria outlined in the Chicago bungalows Multiple Property Listing. The neighborhood's 263 brick bungalows represent a distinguished cross-section of an enormously popular house form that dominated single-family house construction in Chicago between 1907 and 1930. The neighborhood meets National Register Criterion A local significance by being associated with events that contributed to broad patterns of Chicago history -- the promotion of single-family homeownership for city residents, countering the twentieth-century trend toward the increasing residential densities that characterized Chicago's contemporary apartments and tenements. For Criterion A the years of significance are 1915 to 1954; the terminal date corresponds with the National Register's fifty-year cut-off date and importantly encompasses the expansion of African American homeownership in the District in the early 1950s. Possessed of a high degree of its original architectural integrity, the District also meets National Register Criterion C local significance by embodying the characteristics of a distinctive type, period, and method of residential construction -- the bungalow. In South Park Manor several developers, led by John W. Turner and Richard Krogh, commissioned residential architects, led by Anders G. Lund, John Nevin Coleman, and Luther W. McDonald, to give distinctive shape to the neighborhood. Numerous other small developers, builders, and architects, many working on only a few houses, also shaped the area. The multitude of participants in this residential production accounted for much of the variety in the bungalow plans and details that came to characterize the area. Despite this architectural variety, South Park Manor took on a high degree of cohesiveness and order. The proliferation of one-and-one-half-story bungalows, with low-pitched overhanging roofs, dominant horizontal lines, off-center entrances, and brick exteriors, accounted for part of the neighborhood's unified landscape. However, the exceptionally generous landscape frame established by South Park Manor's broad street lawns and uniform front yards buttressed the area's atmosphere of domestic peace and quiet. This urban pattern stood in sharp contrast to Chicago's nineteenth-century neighborhoods that mixed residential, commercial, and industrial buildings and activities in the same neighborhood. Thus, the bungalow neighborhood itself, with its distinct land-use patterns, which anticipated Chicago's 1923 adoption of comprehensively zoned land uses and building restrictions, also represents a distinctive type as encompassed by National Register Criterion C. For Criterion C the years of significance are 1915 to 1927.

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Historical Summary

The development of South Park Manor between 1915 and 1927 typified the rise and enormous popularity of Chicago bungalow neighborhoods between 1907 and 1930. Between 1900 and 1930 Chicago's population doubled as 1.5 million additional residents settled in the city. During this same period the number of owner-occupied units in Chicago rose from 86,435 in 1900 to 261,750 in 1930. The tens of thousands of one and one-and-a-half story brick bungalows built in the city's outlying neighborhoods between 1910 and 1930 stood at the forefront of this expansion of single-family homeownership. Built together on entire blocks, the unprecedented form of Chicago bungalows created an entirely novel form of Chicago urbanism. While facilitating the American dream of homeownership for Chicago residents, neighborhoods like South Park Manor created a harmonious and aesthetically cohesive residential landscape.

In 1930, when John C. Spray surveyed the neighborhoods around South Shore, the booming urban development in South Park Manor seemed especially notable; Spray wrote, "A little over ten years ago this section was occupied by fertile truck gardens, supplying great quantities of fresh vegetables to Chicagoans. It has rapidly been transformed into a modern residential community."¹ In 1924, Harry M. Beardsley found much the same transition in Chatham Fields, the neighborhood immediately adjacent to the southwest corner of South Park Manor, where L. G. Fisher had operated a horse farm. Beardsley wrote, "Eighty acres of blue grass, dotted here and there with big wide spreading willows, under which sleek horses dozed or nibbled the succulent grass: big red barns, a white farm house, eighty acres of farm land supporting a population of perhaps a dozen persons and 100 or more horses – that was Chatham Field ten years ago. Today the human population of those eighty acres approaches the 6,000 mark, and the equine population has dwindled to zero."² Beardsley noted that in this area "hundreds of new bungalows" were being built to house the areas growing population.

For some observers the transition from rural to urban landscapes on Chicago's periphery provoked a certain nostalgia for nature and the passing of the countryside. Interestingly, to a large degree the bungalow form participated in the same reverence for nature. As a form, the bungalow had initially been promoted in the United States primarily for temporary seasonal residences and for large country or suburban lots. Bungalow designers and promoters proved especially interested in developing a residential architecture that would seamlessly merge the house with its setting, building with nature. The overall horizontality of the bungalow form, seen in the overhanging roofs, horizontal stringcourses, groups of windows placed in horizontally disposed architectural frames, in the frequent placement of planters on the front facades, in the proliferation of sitting and sleeping

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porches, and in the expanses of windows that aimed to draw sunlight and views of green yards into the house interior, reinforced the ideal of creating a "low earth-hugging mass"³ for these houses.

The interest in merging residence and landscape led many of the most ardent promoters of bungalows in the early twentieth century to condemn their use in the tighter confines of American cities. For example, Gustav Stickley, the apostle of the Arts and Crafts movement, the publisher of the Craftsman journal, founded in 1901, and the author of numerous widely circulated books on house, bungalow, and furniture design, generally avoided promoting houses intended for urban lots. His advocacy of economy, simplicity, and honesty of construction could theoretically extend to urban house construction for middle and working class homeowners in Chicago. However, dense urban lots undercut a primary tenet of Stickley's Arts and Crafts ideals—the restoration of a harmonious relationship between people, their houses, and nature. In 1909, laying out the elements of his "craftsman idea," Stickley addressed the urban context directly: "We need hardly say that a house of the kind we have described belongs either in the open country or in a small village or town, where the dwellings do not elbow or crowd one another any more than the people do. We have planned houses for country living because we firmly believe that the country is the only place to live in. The city is all very well for business, for amusement and some formal entertainment, --in fact for anything and everything that, by its nature, must be carried on outside of the home. But the home itself should be in some place where there is peace and quiet, plenty of room and the chance to establish a sense of intimate relationship with the hills and valleys, trees and brooks and all the things which tend to lessen the strain and worry of modern life by reminding us that after all we are one with Nature."⁴ Thus, despite some interest in urban houses on the part of his readers, Stickley tended to avoid houses "cramped to fit the dimensions of a city lot," in preference for "dwellings best fitted for the country."⁵ Similarly, Henry Saylor's Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character rejected the construction of "row upon row of bungalows along a suburban street" as a fad that he hoped would die out.⁶

The builders and designers of Chicago bungalow neighborhoods often called attention to the growing street trees, the street lawns, the uniform setback of houses on front yards and the presence of deep back yards and gardens as evidence of a dignified natural setting for their houses. They believed that even in the compressed circumstances of Chicago's narrow building lots they could still cultivate and promote the connections between buildings and nature that provided one of the conceptual bases for bungalow design. In South Park Manor the spaciousness of the landscape frame that existed on the bungalow blocks created additional possibilities for connecting bungalow to the land. Unlike many Chicago bungalow neighborhoods, where the public right-of-way was 66 feet

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wide, in South Park Manor the right-of-way was 100 feet wide. The right-of-way generally included a 30 foot wide paved street surface. This meant that 35 feet on either side of the street was devoted to street lawns and sidewalks. The bungalow building line was then set back another 15 to 25 feet. Bungalows in South Park Manor stood anywhere from 50 to 60 feet away from the street and in some cases 150 feet from the houses across the street. On many blocks in the neighborhood over 1.5 acres of greensward front the bungalows in the form of street lawns and front yard space.

In South Park Manor the spacious landscape frame counterpoints the compact building of the bungalow blocks themselves. The neighborhood's broad right-of-ways were actually conceived decades before anyone started building bungalows in South Park Manor. Levi C. Pitner established them when he filed the plat of his 160-acre Pitner's subdivision in October 1869. Pitner, who was born in Tennessee and trained as a minister, had withdrawn from the ministry in the 1860s and pursued a career in Chicago real estate development. In September 1869 Pitner opened the 36-acre University Subdivision in the Englewood community, a short distance northwest of South Park Manor. Running along Stewart, Eggleston, Normal, and Parnell streets between 63rd and 65th Street, Pitner gave this subdivision 66-foot right-of-ways. When he divided his larger tract in the area that later became South Park Manor all of the north-south streets, with their long block fronts, were given 100 foot right-of-ways and the east-west streets, with their short block fronts, were provided with 66 foot right-of-ways. This pattern, fairly unusual in South Side residential neighborhoods, drew its dimension from those established in Herman's Subdivision opened in September 1868, immediately north of Pitner's land. Pitner, who later went on to develop over 300 acres in suburban Evanston not only established the width of the right-of-way, he also planned the size of the building lots. He anticipated that each side of the block would have 6 residential lots, 100 feet wide. Such lots would have easily accommodated a substantial suburban residence. Pitner's vision of suburban grandeur failed to materialize and when builders finally started developing the neighborhood 45 years later they took most of Pitner's building lots and divided them into three parcels, each intended to accommodate a modern bungalow. The grand dimensions of the building lots did not survive the changes in the patterns of neighborhood residential construction; nevertheless, the bungalows that were built inherited the spacious right-of-ways that had been envisioned in the 1860s as the appropriate setting for the grand building lots contained in Pitner's initial subdivision plat.⁷ This appropriation of part of Pitner's vision gave bungalow builders in South Park Manor an additional measure of space for more effectively merging their residential designs with the prairie landscape.

The lack of convenient transportation to the area of South Park Manor undoubtedly compromised Levi Pitner's vision of a grand suburban neighborhood. The Illinois Central commuter trains ran too far to the east. The lines connecting downtown to Englewood ran too far to the west.

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By 1890s nothing had come of Pitner's suburban vision. In fact, contemporary maps showed the blocks in the neighborhood were divided into 25 foot-wide lots. Nevertheless, this sort of urban development was still decades off. Instead scattered farms occupied the land. Approximately 15 widely separated one and two story frame residences occupied the entire area of what later became South Park Manor. Only the two-and-a-half story house, measuring 50 feet by 30 feet, located near the corner of State and 78th Street had a substantial presence in the landscape. It and the 4 one and one-and-a-half story buildings around it gave way to new development in the 1920s.⁸ Starting in the 1890s and continuing into the first decades of the twentieth century streetcar lines improved the accessibility of residential land in the area of South Park Manor. In 1895 a horse car line connected downtown to 71st Street along State Street. A cable car opened on State Street from downtown to 73rd Street in 1902, followed in 1912 by an electric streetcar. Starting in 1892 streetcars ran along 75th Street and streetcar lines opened on 79th Street in 1911.⁹ The construction of these lines connected the neighborhood both to downtown and to far flung sections of Chicago as they tied into a variety of mass transit lines. By the 1910s the growth of Chicago's population combined with the network of transit lines to renew the interest of Chicago developers in the residential possibilities of the area south of 75th Street and west of South Park Avenue.

Bungalow building in South Park Manor started in 1915 and 1916 when two developers constructed brick bungalows on the 7600 and 7700 blocks of South Calumet Avenue. In 1915 William H. Rex, a 61 year old Ohio-born grain elevator millwright, built two one-and-a-half story brick bungalows at 7709 and 7713 South Calumet. Architect Albert G. Ferree designed these two bungalows with front porches that extended across the across the full width of the houses; this architectural elements characterized the earliest brick bungalows in Chicago, ones built by 1911.¹⁰ Ferree placed the door on one side of the porch opened the three grouped living room windows on the other side of the porch. He designed a small, hipped, dormer to top of the hipped roof. When the houses were completed, Rex and his wife moved in with their daughter, their son-in-law, who also worked as a grain-elevator millwright, and their two young grandchildren.¹¹ At the same time he worked on the houses for Rex, Ferree also designed a nearly identical house for L. W. Frantz at 7731 South Calumet. These three houses were the earliest bungalows built in the South Park Manor district. Despite the fact that Rex, Frantz, and Ferree did not build or design other houses in the district the general form and style of their bungalows soon proliferated on adjacent building lots.

In 1916 and 1917 developer John W. Turner built 36 bungalows on the 7600 and 7700 blocks of South Calumet that echoed the form established there in 1915 by Albert G. Ferree. At the same time he also built 13 more bungalows on the 7800 block of South Vernon, two blocks east of the South Park Manor district. The Pennsylvania-born Chicago architect John Nevin Coleman designed Turner's

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bungalows. Over the next ten years, while maintaining an office on 75th Street and living in several bungalows in the neighborhood, Turner developed approximately one third of the South Park Manor district's bungalows – houses that he called, “the best built moderate priced houses in Chicago.”¹² These early bungalows on Calumet sold for about \$4100, with buyers putting \$500 down and paying \$35 per month.¹³ In 1912, having built the one-story brick bungalows at 7512 and 1714 South St. Lawrence, Turner stood among the earliest developers of brick bungalows in Chicago; he later came to dominate bungalow building in South Park Manor. But as he did with his earliest designs, he developed models that shared common elements with nearby bungalows built by other developers and designed by other architects. The group of Calumet Avenue bungalows, with their porches extended across the front of the entire house, the entrances on one side, the three grouped living room windows on the other side, and the small roof dormers, the houses shared the street harmoniously with neighboring buildings that had been built earlier. What is notable is that taking control almost an entire block front, Turner and Coleman began to introduce modest variations in their designs that gave the street variety even though the plan and size of the each house was identical. Some of the bungalows had small dormers, other had pitched front gables, a few, like the 1917 bungalow at 7620 South Calumet, had a continuous wall and limestone coping across the entire front porch, an element that hid the front stairs that formed such a prominent element of other bungalows on the block. Here the porch was entered from the side rather than from the front.

This variation in neighborhood bungalows addressed the concerns of critics over the monotony arising from identical bungalows tightly packed onto adjacent urban lots. Such a form seemed to undercut the individuality of resident families and to place the relationship of one house to the next house above the relationship of each house to its landscaped setting. The Chicago Tribune reported in 1922 that people attempting to “relieve the monotony” of uniform rows of bungalows had “found that only comparatively slight alterations were needed . . . to change entirely the aspect of each bungalow. A dormer window here and a peaked roof there and other similar changes broke the skyline, eliminating the pea-in-a-pod effect so disconcerting to the celebrating gentleman who had forgotten the number of his own castle.”¹⁴ In his earliest bungalow block Turner seemed to have already taken account of the possible negative reactions that might arise from “row upon row” of identical bungalows. This effort at variations continued to characterize his work in South Park Manor. On the east side of the 7600 block of Michigan Avenue, Turner built 20 bungalows in 1922. Designed by the Swedish-immigrant architect Anders G. Lund the houses on the block were dramatically different from the Turner bungalows on Calumet. Lund, who designed over one quarter of the district's bungalows, employed a wide range of models, giving many of the Michigan Avenue bungalows side entrances, which permitted the living room to extend across the full front of the house, in the place of the full porch on the Calumet rows. Here Turner varied the shape of the

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dormer, the patterns of ornamental limestone in the front facade, and most strikingly the color of the face brick used. Across the 7600 block of Michigan the dominant side entrance models were mixed at intervals with front entry bungalows. In Turner's 1923 development of the east side of the 7600 block of South Indiana, his eighteen bungalows have a greater consistency of type but again rely on variations in dormers pattern, brickwork, and ornamental stone details to create a varied streetscape.

The developer Richard Krogh who built over 40 bungalows in South Park Manor did not work at the scale that John W. Turner did, but he used many of the same strategies for varying the character of his blocks of houses. Krogh worked primarily with Chicago architect Luther W. McDonald and focused his efforts on the 7500 blocks of Prairie and Indiana avenues. Krogh, the Illinois-born son of Norwegian immigrants, was about 40 years old in 1918 when he built his first houses in South Park Manor, located at 7539, 7543, and 7545 South Prairie Avenue. Initially Krogh did his building in addition to directing the statistical department for a Chicago meat packing company.¹⁵ On many of his neighborhood building projects Krogh worked with his younger brother, Arthur Krogh, who was a bricklayer. Luther McDonald's design for Krogh's early bungalows had a small recessed porch on one side of the bungalow; the bungalows' flat bay had four grouped windows opening from the living room. A hipped dormer topped the bungalow's hipped roof. This design became a standard on the east side of the 7500 block of Prairie and west side of the 7500 block of Indiana where Krogh built nearly all the bungalows. The dominant design was mixed in with some side entrance bungalows as well as with a few bungalows with a porch extended across the full front of the house. Brick color and dormer patterns also varied. On the 7500 block of South Prairie the variety given by developers to their bungalow projects took on a particularly personal character. Here, in 1919 McDonald designed two houses as the personal residences of Richard and Arthur Krogh. Richard moved into the more expensive corner house at 7559 South Prairie while Arthur lived on a mid-block lot at 7527 South Prairie. Both houses departed completely from the adjacent houses. They were both wider than any other houses on the block, with Richard Krogh's house approaching an unusual square plan, 37 feet by 36 feet. The front facades were dominated by a groups of windows and a sill course that stretched across the entire front of the house. Low spreading dormers with four windows topped the broad overhanging roofs of the two houses. These designs stood out on the block, formally linking the brothers' houses, and adding distinguished additional variety to their development.

Although the nearly complete building of South Park Manor took only about a dozen years the interval was long enough and the number of builders and architects who took a hand in its development was large enough to give the district its fine cross section of bungalow design. In the mid-1920s many bungalow began to incorporate more complicated massing. Polygonal front bays,

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like those on the six bungalows designed in 1925 by Kocher & Larsen at 7723-7739 South Michigan and Anders G. Lund's 1924 design at 7534 South Michigan, became more common later houses. The three bungalows designed by Lund for W. J. Condon at 7630, 7634 and 7638 were particularly interesting in this regard. The stepping back of the mass of the houses with their terra cotta tile roofs provided an unusual front street-facing window for one of the bungalow bedrooms. In 1922 a side-entrance bungalow at 7833 South Calumet also managed to incorporate a street-facing bedroom window; what Lund worked out with the designs for Condon was a method of providing a street-facing bedroom window in combination with a street-facing entrance. These houses demonstrated the continuing ingenuity that Lund brought to the question of bungalow design. The bungalows designed in 1922 by William H. Lutz for A. Ecklund at 7511, 7515, 7519 and 7523 South Indiana, with their gestures toward Swiss chalet elements reveal a similar ingenuity concerning architectural detail, roof massing, and stylistic expression.

For many early residents of South Park Manor the uniform residential character of the neighborhood, with the natural frame provided by expansive street lawns and private yards represented a distinct contrast to the urban neighborhoods where they had previously lived. Many families living on the 7600 and 7700 blocks of Calumet in 1920 had, for example, resided previously on Chicago blocks that lacked South Park Manor's quiet residential character. Michael Salman, who worked as a mason, moved to 7741 Calumet from a two-story frame dwelling at 5243 South State Street. That earlier residence was located between a brick three flat and a several stores including a steam laundry, a furniture repair shop, and an undertaker. Robert E. Van Sickil moved into 7728 Calumet from 1142 Montana where a two-story frame house stood on the front part of the lot and a one-story frame house stood on the back part of the lot. A pipe manufacturing business occupied the site across the alley from the house. Conrad Franzen, a railroad brakeman moved into 7637 Calumet from a house at 214 W. 61st Street. The frame dwelling stood next to four stores fronting on Wentworth Avenue. A large coal and wood yard stood across the alley behind the house. Harry Anderson, a millwright, moved to 7649 Calumet from 6309 S. Carpenter where the three-story flat building he occupied shared a party wall with a two-story store that was adjacent to the elevated line of the Chicago Rapid Transit. Joseph Fitzpatrick, a railroad brakeman, moved into 7744 Calumet from a two-story brick dwelling at 629 West 24th Place. One house over from his former residence was a major industrial plant. At the end of the block a 15-foot high retaining wall stood along the busy mainline of the Illinois Central Railroad and the street. For these and other new residents of South Park Manor the fairly uniform fabric of bungalows and blocks stood in sharp contrast to their older Chicago neighborhoods.¹⁶ Here they found a very different sort of urbanism, one that increasingly separated residences from commercial and industrial activity.

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The families that moved into the bungalows in South Park Manor did not employ live-in domestic servants. Generally married women took care of the housekeeping; few of them worked outside of the home. Bungalow promoters pointed to the efficient and economical plan of bungalow interiors as a great aid in housekeeping.¹⁷ The plan placed all the rooms on a single level; living rooms stood at the front of the house, flowing into dining rooms in the middle of the house, and ending with kitchens at the back, without separate corridors and halls. A separate zone running parallel to the public rooms, had bedrooms and a bathroom, often grouped off of a small hall/foyer, connecting into either the kitchen or the dining room. The economy of the plan brought an economy of construction costs, and in turn produced an economy of housekeeping.

South Park Manor's male heads of household worked at a broad array of skilled blue collar and middle-class white-collar jobs. They worked at jobs that afforded them enough income to make a modest down payment on their bungalows and to keep making monthly payments. There are cases where members of the extended family and the adult children lived in the home, maintained jobs outside, and likely made contributions to the household economy. The early bungalow owners in South Park Manor worked in leading South Side industries, including meat packing and steel making. There were packing house foremen, accountants, and salesmen and steel company machinists and crane operators, structural iron, bridge, sheet metal, blast furnace, machine shop, railroad and forge workers. Several residents were proprietors of various stores that sold meat, groceries, dry goods, ladies wear, or drugs. Other homeowners held jobs such as policeman, fireman, mail carrier, carpenter, bricklayer, granite cutter, electrician, painter, plumber, roofing contractor, truck gardener, tailor, dressmaker, cigar maker, restaurant waiter, food inspector, bakery salesman, ice company and dairy teamsters, taxi driver, movie theater operator. Initially, professionals were less well represented in the neighborhood though there were a few medical doctors, a dentist, public accountant, insurance adjuster, bank cashier, librarian, musician, and studio artist who owned homes in South Park Manor.¹⁸ These residents worked in quite varied settings around the city; however, their social class and their bungalow neighborhood effectively created a very different world for them to return home to. They came to share very similar brick bungalows in a residential landscape that depended upon, but was emphatically set apart from, their worlds of commerce, industry, and labor.

Both builders and architects went to some lengths to foster the quiet domestic character of the bungalow neighborhood. The 1923 Chicago zoning code preserved this character by excluding industrial and commercial buildings from the residential blocks and by limiting commercial development to the major streets that formed the boundaries of the neighborhood. In 1918, with building development initiatives shared broadly by numerous developers, neighborhood residents

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decided to form the South Park Manor Improvement Association. In nearby Park Manor the improvement association was dedicated to "forming a majority group which can function to exclude 'undesirable and obnoxious industries, families, etc.' from moving into the territory."¹⁹ The South Park Manor Improvement Association had regular meetings and annual picnics and claimed early success in getting local streets paved and lighted and in getting the construction in 1925 of the Ruggles Elementary School on the site bounded by 78th, 79th, Prairie and Calumet.²⁰ Schools and churches gave newer neighborhoods like South Park Manor a rooted and more substantial appearance and reinforced the broader ideals of family life, child rearing, and moral propriety that developers hoped would make their developments attractive to potential homebuyers. With the initiatives that they undertook and with the neighborliness that they fostered the residents gathered in the Improvement Association sought to protect and enhance their residential landscape; in doing so they complemented the accomplishments of builders and architects in shaping the community.

The cohesiveness of the residential landscape in South Park Manor belied the diverse ethnicity of the neighborhood's first residents. Foreign-born immigrants, like Anders G. Lund, headed approximately one quarter of the neighborhood families. American-born children of immigrants, like Richard and Arthur Krogh, headed many more families. Ethnically, Swedes predominated among the neighborhood's early immigrant families. Among the first homebuyers there were also immigrants from Germany, Norway, Poland, England, Russia, Bohemia, Italy, Greece, and France. In the older parts of Chicago many different neighborhoods were predominated by single ethnic groups. Physical expressions of ethnicity were often close at hand in neighborhood stores, saloons, social clubs, and churches that stood mixed in among high-density tenements and apartments. What was undoubtedly strikingly different in South Park Manor was that such markers of ethnicity were only seen on the business streets around the neighborhood. On the bungalow blocks, a diverse ethnicity was assimilated into a fairly uniform American residential fabric. These families were taking on the rudiments of the American dream of homeownership while taking on a landscape that seemed to fundamentally engage its immigrant residents in the process of becoming Americans.

South Park Manor extended the benefits of American middle-class homeownership to many first-time homebuyers. It did not do this simply when new houses were built. It continued to do this though the decades. This fact was underscored in the 1950s and 1960s when the neighborhood changed from a white middle-class community to a black middle-class community. Between 1940 and 1950 Chicago's non-white population rose from 282,244 to 509,437. Racial discrimination, racial violence, and restrictive real estate covenants forced many of these new residents to settle in historically black neighborhoods, raising densities and diminishing the housing and neighborhood quality. After World War II, and following the 1948 U. S. Supreme Court decision that held that

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restrictive racial covenants on real estate were unenforceable, African Americans began to move out of older congested neighborhoods and to purchase homes in neighborhoods that had been previously limited to white residents. In many neighborhoods violence accompanied this process. In July 1947, for example, when Roscoe and Ethel Johnson, two black schoolteachers, moved onto the previously all-white 7100 block of South St. Lawrence, half a mile from South Park Manor, a crowd of over 2000 people gathered on the block. They hurled insults, bricks, and gasoline bombs at the Johnson's home.²¹ There were many similar incidents as the black community settled into a broader area of the South Side. Some real estate dealers "peddled panic" among white residents who quickly sold their homes at a loss and moved away. The larger Chatham neighborhood, which in both name and location had absorbed South Park Manor, went from 1 percent black in 1950 to 64 percent black in 1960 to 98 percent black in 1970. The racial character of South Park Manor changed but it continued to play its historical role of accommodating middle-class homeownership. Wealthy real estate dealer Dempsey J. Travis, who moved to Chatham in 1956, declared in 1974 that Chatham represented the "largest concentration of black middle-class families in the nation. . . . Chatham is to the middle-class black what Skokie or Arlington Heights is to the middle-class white."²² If he had wanted to use a historical analogy, Travis might have said that Chatham, or South Park Manor, was to middle-class blacks what it had been to middle-class Swedes in the 1920s. In the 1980s Travis reflected on the remarkable appreciation of home values in the neighborhood. He declared, "I could sell block after block in Chatham. I don't even advertise. If I get a listing in Chatham, I call people on my list. And it will go. I'd give my eye teeth for more."²³ Undoubtedly, bungalow builders like John W. Turner, Richard Krogh, and Anders Lund would have found the continued popularity of the neighborhood they had built rather heartening; Turner might even have seen in this process confirmation that in building bungalows he had indeed constructed "the best built moderate priced houses in Chicago."²⁴

Endnotes

- ¹ John C. Spray, Chicago's Great South Shore, (Chicago: South Shore Publishing Company, 1930), 44.
- ² Chicago Daily News, 30 August 1924.
- ³ Henry H. Saylor, Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character (New York: McBride, Winston & Company, 1911), 43.
- ⁴ Gustav Stickley, Craftsman Homes, (New York: Gramercy Books, 1995; originally published in 1909), 197-198.
- ⁵ Gustav Stickley, Craftsman Homes, (New York: Gramercy Books, 1995; originally published in 1909), 36.
- ⁶ Henry H. Saylor, Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character (New York: McBride, Winston & Company, 1911), 20-21.
- ⁷ Copies of these plats are available in the Cook County Recorder of Deed Office. A biographical note on Levi Pitner is located at www.ancestry.com.
- ⁸ See map of district: Charles Rascher, North Half of Hyde Park, Rascher's Atlas, (Chicago: Charles Rascher, 1890).
- ⁹ Mae Gregory, Chatham, 1856-1987; A Community of Excellence (Chicago: Chicago Public Library, 1989).

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¹⁰ To date the earliest brick Chicago bungalows identified in Chicago are those at 6838 and 6840 South Indiana Avenue, built by William E. Palmer, costing \$3000 each. The permits for these bungalows are dated September 26, 1911 and October 26, 1911.

¹¹ Fourteenth Census of the United States, 1920, Manuscript Population Schedules, E.D. 543, Sheet 9B.

¹² Chicago Tribune, 26 April 1925.

¹³ These figures are based on a search of deeds between Turner and purchasers in 1918 located in the Cook County Recorder of Deeds Office, Chicago.

¹⁴ Chicago Tribune, 10 April 1922.

¹⁵ This account is gleaned from information in the Fourteenth Census of the United States: 1920, Manuscript Population Schedule, for Chicago, E. D. 543, Sheet 2A.

¹⁶ This account relies on several sources, including the Fourteenth Census of the United States, 1920, Manuscript Population Schedules; Chicago City Directories; Sanborn Fire Insurance Maps, and deed and title records.

¹⁷ See Waldon Fawcett, "American Bungalows and Chalets," Keith's Magazine 22 (December 1909): 311-315; H. H. Holt, "The Building of the Bungalow," Keith's Magazine 19 (April 1908): 177-182.

¹⁸ Fourteenth Census of the United States, 1920, Manuscript Population Schedules; Fifteenth Census of the United States, 1930, Manuscript Population Schedules.

¹⁹ Southtown Economist, 6 May 1925.

²⁰ Southtown Economist, 6 August 1924, 25 February 1925.

²¹ Chicago Tribune, 27 July 1947.

²² Chicago Daily News, 22 February 1974.

²³ See series by William Braden, "Making It: The Story of Chatham," Chicago Sun-Times, March 1987.

²⁴ Chicago Tribune, 26 April 1925.

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See works cited in notes as well as:

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NPS Form

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UTM References

Zone 16

1 448255E 4623111N	2 448646E 4623116N
3 448792E 4622943N	4 448792E 4622344N
5 448594E 4622339N	6 448249E 4622537N

Boundary Description and Justification

Geographical Description, Boundaries, Conditions, and Non-Contributing Structures

The South Park Manor Historic District is located roughly in the southwest corner of Section 27, Township 38 North, Range 14 East, UTM Grid Zone 16, Chicago, Cook County, Illinois. Commencing in the center of the alley between South Wabash and South Michigan Avenues, one housing lot south of East 75th Street running east to the center of the alley between South Prairie and South Calumet Avenues turning 90 degrees and heading south to East 76th Street then turning 90 degrees and heading east again to the center of the alley between South Calumet Avenue and South King Drive turning 90 degrees and heading south along the alley to center of East 79th Street then turning 90 degrees and heading west to center of South Prairie then turning 90 degrees and heading north for one block to the center of East 78th Street then proceeding a half block to the center of the alley between South Prairie and South Calumet Avenues turning 90 degrees and heading north one block to the center of East 77th Street turning 90 degrees to the west and heading to the center of the alley between South Indiana and South Michigan Avenues turning 90 degrees and heading south to the center of East 78th Street then turning 90 degrees and heading west to the center of the alley between South Wabash and South Michigan Avenues then turning 90 degrees and heading north to the point of beginning.

The South Park Manor District is a flat area of land that is circumscribed by four major traffic arterials, Seventy-fifth Street to the north, Martin Luther King Jr. Avenue to the east, Seventy-Ninth Street to the south and State Street to the west. Both Seventy-fifth Street and Seventy-ninth Street are east-west traffic arterials defined by dense commercial strip development set close to the street. Martin Luther King Jr. Avenue, a north-south arterial, is much less defined as a commercial arterial than the east-west streets to the north and south of the district. To the west of the district lies State Street. Although this north-south avenue might have once had a character similar to Martin Luther King Jr. Avenue to the east, State Street today serves as the frontage road to the Dan Ryan Expressway. Therefore, rather than providing a transitional shift in scale that is exhibited between the residential and commercial areas to the north and south of the district, or providing the densely-

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packed residential frontage such as delineates the more minor arterial to the east, State Street is developed with modern commercial development set in the midst of large expanses of asphalt. This modern development fronts the Dan Ryan Expressway as it sluices through the area, exposing the alley and rear yards of the district to the momentary gaze of the vehicular traveler. The same patterns of development that are exhibited in these east-west and north-south arterials are found within the district. With most of the structures in the district oriented toward the north-south avenues, the east-west streets appear to be conceived of as the more natural arterials. It is along these more traversed east-west streets that the greatest numbers of multi-family dwellings are found within the district, as well.

The boundaries of the district itself are Seventy-fifth Street to the north, the alley between Calumet and Martin Luther King Jr. Avenue to the east, Seventy-ninth Street to the south, and the alley between Wabash and Michigan to the west. Seventy-fifth Street and Seventy-Ninth Street delineate the two most visibly distinct boundaries of the district. It is at the edges of the district bounded by these two streets that the historically significant fabric of the district gives way to more densely built residential buildings with proximity to these two commercial arterials. The boundaries to the east and west are defined as such because the alleys demarcate the end of bungalow blocks in which the historic fabric is consistently intact, before beginning to visibly deteriorate on adjacent blocks.

The general condition of the District's buildings is very good. There is only one building within the district, located at 7705 S. Calumet that is in a serious state of deterioration. There are also a few buildings that evidence some structural deterioration, especially of the roofs, but it appears to be deterioration that can be remedied with intervention. Overall, the majority of buildings within the district are well maintained, and have only minor alterations such as replacement windows. However, a few buildings that otherwise would meet the criteria of historical significance established within this nomination have more extensive alterations such as the addition of a second story visible on the primary façade or significant alteration of the primary façade with the addition of such materials as permastone facing. These significantly altered structures are non-contributing structures within the district and are listed as such.

Non-contributing structures in the South Park Manor District also include buildings that do not adhere to the property type or the architectural characteristics established as significant to the district, or were not built during the period of significance. There are a total of fifty-six non-contributing structures within the district. Non-contributing structures in the district include significantly altered bungalows, two-flat and multi-unit apartment buildings, residential cottages

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constructed during the period of significance, and residential buildings constructed after the period of significance.

Non-contributing structures built after the period of significance within the district are also residential in character. They are often placed on their building lots in a different manner, have different stylistic expressions, and are different in the character of their massing than the predominant architectural expression evidenced in the historically significant structures in the district. Despite the differences in style, siting, and massing, these non-contributing structures are similar enough to the original fabric of the neighborhood in their relative scale and domestic architectural character that they do not compromise the integrity of the neighborhood. Almost all of the structures considered non-contributing in the district share the same materials, massing, and landscape features as the significant structures.

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List of Significant Buildings

The structures listed reflect the consistency of style found within the District (outlined in #7: "Summary Description.") The significant structures include single-family houses constructed between 1915 and 1927 (check dates again) The architectural style of these buildings is Bungalow, with stung, missing, materials and detailing characteristic of a regionally specific sub style called "Chicago Bungalow." The significance of the development of this architectural sub-style as represented by buildings such as these structures is outlined in section #8

- | | | | | | |
|----|---|-----|---|--|---|
| 1. | 7510 S. Michigan Avenue
Owner: Turner & Dahlstrom
Architect: E. Kennedy
Contractor: unknown
Dimensions: 23 x 42 x 20
Cost: \$4500
Date completed: 07/21/1922 | 7. | 7524 S. Michigan Avenue
Owner: Carl Johnson
Architect: unknown
Contractor: unknown
Dimensions: 25 x 47 x 20
Cost: \$5,000
Date completed: 02/01/1923 | Architect: unknown
Contractor: unknown
Dimensions: 23 x 44 x 18
Cost: \$5,000
Date Completed: 06/30/1924 | |
| 2. | 7513 S. Michigan Avenue
Owner: T.J. Dahlstrom
Architect: A.G. Lund
Contractor: unknown
Dimensions: 22 x 45 x 20
Cost: \$5,000
Date completed: 03/08/1922 | 8. | 7525 S. Michigan Avenue
Owner: unknown
Architect: unknown
Contractor: unknown
Dimensions: unknown
Cost: unknown
Date completed: circa 1923 | 15. | 7540 S. Michigan Avenue
Owner: Barz, Henstegen, Armstrong
Architect: Sax
Contractor: unknown
Dimensions: 21 x 41 x 20
Cost: \$4,000
Date Completed: 03/12/1924 |
| 3. | 7515 S. Michigan Avenue
Owner: T.J. Dahlstrom
Architect: A.G. Lund
Contractor: unknown
Dimensions: 22 x 45 x 20
Cost: \$5,000
Date completed: 03/08/1922 | 9. | 7529 S. Michigan Avenue
Owner: Turner & Dahlstrom
Architect: A. G. Lund
Contractor: unknown
Dimensions: 23 x 42 x 20
Cost: \$4500
Date completed: 10/30/1922 | 16. | 7541 S. Michigan Avenue
Owner: Turner & Dahlstrom
Architect: A. G. Lund
Contractor: unknown
Dimensions: 23 x 42 x 20
Cost: \$4500
Date Completed: 10/30/1922 |
| 4. | 7519 S. Michigan Avenue
Owner: T.J. Dahlstrom
Architect: A.G. Lund
Contractor: unknown
Dimensions: 22 x 45 x 20
Cost: \$5,000
Date completed: 03/08/1922 | 10. | 7532 S. Michigan Avenue
Owner: S.W. Pierce
Architect: unknown
Contractor: unknown
Dimensions: 26 x 52 x 17
Cost: \$7,000
Date Completed: 02/02/1923 | 17. | 7544 S. Michigan Avenue
Owner: A.P. Brostrone
Architect: Kocher & Larson
Contractor: unknown
Dimensions: 25 x 61 x 20
Cost: \$8,000
Date Completed: 08/20/1925 |
| 5. | 7520 S. Michigan Avenue
Owner: E. Loess
Architect: W. Hughes
Contractor: unknown
Dimensions: 25 x 56 x 16
Cost: \$8,000
Date completed: 12/22/1921 | 11. | 7533 S. Michigan Avenue
Owner: Turner & Dahlstrom
Architect: A. G. Lund
Contractor: unknown
Dimensions: 23 x 42 x 20
Cost: \$4500
Date Completed: 10/30/1922 | 18. | 7547 S. Michigan Avenue
Owner: Turner & Dahlstrom
Architect: A. G. Lund
Contractor: unknown
Dimensions: 23 x 42 x 20
Cost: \$4500
Date Completed: 10/30/1922 |
| 6. | 7521 S. Michigan Avenue
Owner: T.J. Dahlstrom
Architect: A. G. Lund
Contractor: unknown
Dimensions: 22 x 45 x 20
Cost: \$5,000
Date completed: 03/08/1922 | 12. | 7534 S. Michigan Avenue
Owner: E. Roberg
Architect: A.G. Lund
Contractor: unknown
Dimensions: 23-6 x 53 x 20
Cost: \$7500
Date Completed: 12/17/1924 | 19. | 7548 S. Michigan Avenue
Owner: Otto Komminich
Architect: unknown
Contractor: unknown
Dimensions: 24 x 49 x 18
Cost: \$9,500
Date Completed: 05/07/1924 |
| | | 13. | 7537 S. Michigan Avenue
Owner: Turner & Dahlstrom
Architect: A. G. Lund
Contractor: unknown
Dimensions: 23 x 42 x 20
Cost: \$4500
Date Completed: 10/30/1922 | 20. | 7549 S. Michigan Avenue
Owner: Turner & Dahlstrom
Architect: A. G. Lund
Contractor: unknown
Dimensions: 23 x 42 x 20
Cost: \$4500
Date Completed: 10/30/1922 |
| | | 14. | 7538 S. Michigan Avenue
Owner: E. Herdman | | |

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21.	7550 S. Michigan Avenue Owner: Geo. Greenfield Architect: unknown Contractor: unknown Dimensions: 24-8 x 48 x 18 Cost: \$5800 Date Completed: 11/24/1924	Contractor: unknown Dimensions: unknown Cost: \$7,000 Date Completed: 11/19/1923	Dimensions: 03/12/1924 Cost: \$6300 Date Completed: 03/12/1924
22.	7551 S. Michigan Avenue Owner: Turner & Dahlstrom Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 42 x 20 Cost: \$4500 Date Completed: 10/30/1922	29. 7601 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 47 x 17 Cost: \$6,000 Date Completed: 04/25/1923	36. 7615 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 47 x 17 Cost: \$6300 Date Completed: 04/25/1923
23.	7553 S. Michigan Avenue Owner: Turner & Dahlstrom Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 42 x 20 Cost: \$4500 Date Completed: 10/30/1922	30. 7604 S. Michigan Avenue Owner: D. Duffy Architect: unknown Contractor: unknown Dimensions: unknown Cost: \$7,000 Date Completed: 11/19/1923	37. 7617 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 47 x 17 Cost: \$6,000 Date Completed: 04/25/1923
24.	7554 S. Michigan Avenue Owner: E. Thunc Architect: Kocher & Larsen Contractor: unknown Dimensions: 25 x 40 x 26 Cost: \$5,000 Date Completed: 06/30/1924	31. 7605 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 47 x 17 Cost: \$6,000 Date Completed: 04/25/1923	38. 7618 S. Michigan Avenue Owner: Dan Duffy Architect: H. Hetherington Contractor: unknown Dimensions: 03/12/1924 Cost: \$6300 Date Completed: 03/12/1924
25.	7555 S. Michigan Avenue Owner: Turner & Dahlstrom Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 42 x 20 Cost: \$4500 Date Completed: 10/30/1922	32. 7608 S. Michigan Avenue Owner: D. Duffy Architect: unknown Contractor: unknown Dimensions: unknown Cost: \$7,000 Date Completed: 11/19/1923	39. 7619 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x 17 Cost: \$6,000 Date Completed: 04/25/1923
26.	7558 S. Michigan Avenue Owner: G.O. Frickson Architect: unknown Contractor: unknown Dimensions: 25 x 51-2 x 16 Cost: \$6,000 Date Completed: 02/18/1924	33. 7610 S. Michigan Avenue Owner: Dan Duffy Architect: H. Hetherington Architect: unknown Contractor: unknown Dimensions: 24 x 46 x 20 Cost: \$6300 Date Completed: 03/12/1924	40. 7620 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: 43 x 48 x 20 Cost: \$5,000 Date Completed: 11/24/1924
27.	7559 S. Michigan Avenue Owner: Turner & Dahlstrom Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 42 x 20 Cost: \$4500 Date Completed: 10/30/1922	34. 7611 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: 23 x 47 x 17 Cost: \$6,000 Date Completed: 04/25/1923	41. 7623 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x 17 Cost: \$6,000 Date Completed: 04/25/1923
28.	7600 S. Michigan Avenue Owner: D. Duffy Architect: unknown	35. 7614 S. Michigan Avenue Owner: Dan Duffy Architect: H. Hetherington Architect: unknown Contractor: unknown	42. 7624 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: 43 x 48 x 20 Cost: \$5,000 Date Completed: 11/24/1924

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43.	7625 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	Architect: unknown Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	Cost: \$5,000 Date Completed: 05/07/1924
44.	7628 S. Michigan Avenue Owner: J.W. Turner Architect: A.G. Lund Contractor: unknown Dimensions: 43 x 48 x 20 Cost: \$5,000 Date Completed: 11/24/1924	51. 7638 S. Michigan Avenue Owner: W.J. Condon Architect: A.G. Lund Contractor: unknown Dimensions: 25 x 60 x 20 Cost: unknown Date Permitted: 06/10/1924	58. 7649 S. Michigan Avenue Owner: J.W. Turner Architect: unknown Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923
45.	7629 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	52. 7640 S. Michigan Avenue Owner: N. Nelson Architect: A.G. Lund Contractor: Sandstrom Dimensions: 25 x 56 x 16-4 Cost: \$6,000 Date Completed: 04/22/1925	59. 7650 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 26 x 48 x 18 Cost: \$5,000 Date Completed: 05/07/1924
46.	7630 S. Michigan Avenue Owner: W.J. Condon Architect: A.G. Lund Contractor: unknown Dimensions: 25 x 60 x 20 Cost: \$6,000 Date Permitted: 06/10/1924	53. 7641 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	60. 7653 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923
47.	7631 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	54. 7643 S. Michigan Avenue Owner: J.W. Turner Architect: unknown Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	61. 7654 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 26 x 48 x 18 Cost: \$5,000 Date Completed: 05/07/1924
48.	7634 S. Michigan Avenue Owner: W.J. Condon Architect: unknown Contractor: unknown Dimensions: 25 x 60 x 20 Cost: \$6,000 Date Completed: 12/17/1924	55. 7644 S. Michigan Avenue Owner: E. Smedberg Architect: Lyman J. Allison Contractor: J.B. Arnold Dimensions: 24 x 26 x 20 Cost: \$6,000 Date Completed: 06/03/1924	62. 7655 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923
49.	7635 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	56. 7647 S. Michigan Avenue Owner: J.W. Turner Architect: unknown Contractor: Fred Carlson Dimensions: 23 x 47 x17 Cost: \$6,000 Date Completed: 04/25/1923	63. 7658 S. Michigan Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1923
50.	7637 S. Michigan Avenue Owner: J.W. Turner	57. 7648 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 26 x 48 x 18	64. 7659 S. Michigan Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Fred Carlson Dimensions: Cost: Date Completed: 04/25/1923

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65.	7700 S. Michigan Avenue Owner: Mrs. K. Schuelberger Architect: A. G. Lund Contractor: J. I. Rousseau Dimensions: 32 x 58 x 20 Cost: \$8500 Date Completed: 11/29/1926	Contractor: Ames Const. Co. Dimensions: 26 x 59-6 x 18 Cost: \$10,000 Date Completed: 04/22/1925	Cost: \$9000 Date Completed: 10/19/1925
66.	7704 S. Michigan Avenue Owner: John Benson Architect: W. H. Lautz & Christenson Contractor: Klug & Smith Dimensions: 24 x 47-6 x 20 Cost: \$6500 Date Completed: 11/24/1924	73. 7715 S. Michigan Avenue Owner: E. Smedberg Architect: Allison Contractor: J.B. Aarondt Co. Dimensions: 24-8 x 46 x 19 Cost: \$5000 Date Completed: 11/24/1924	80. 7728 S. Michigan Avenue Owner: A. Bordon Architect: W. H. Lautz Contractor: BegLund Dimensions: 24 x 48 x 20 Cost: \$6500 Date Completed: 02/27/1925
67.	7705 S. Michigan Avenue Owner: H.B. Parman Architect: unknown Contractor: F. Miller Dimensions: 23 x 56x 18 Cost: \$6500 Date Completed: 04/22/1925	74. 7718 S. Michigan Avenue Owner: Frank Kemmler Architect: Anderson Contractor: Anderson & Nelson Dimensions: 26 x 71 x16 Cost: \$11,000 Date Completed: 04/22/1925	81. 7729 S. Michigan Avenue Owner: A. Anderson Architect: Kocher & Larsen Contractor: Ames Const. Co. Dimensions: 26 x 59-6 x 20 Cost: \$9000 Date Completed: 10/19/1925
68.	7708 S. Michigan Avenue Owner: J.B. Benson Architect: W. H. Lautz and Co. Contractor: Klug and Smith Dimensions: 24 x 50 x 20 Cost: \$7,000 Date Completed: 12/16/1924	75. 7719 S. Michigan Avenue Owner: H.B. Schoen Architect: W. H. Lautz & Christensen Contractor: O. Young Dimensions: 24 x 48 x 20 Cost: \$6,000 Date Completed: 11/24/1924	82. 7733 S. Michigan Avenue Owner: C.A. Myers Architect: Kocher & Larson Contractor: Ames Const. Co. Dimensions: 24 x 59 x 16 Cost: \$10,000 Date Completed: 04/22/1925
69.	7709 S. Michigan Avenue Owner: H.B. Parman Architect: unknown Contractor: F. Miller Dimensions: 23 x 56x 18 Cost: \$6500 Date Completed: 04/22/1925	76. 7722 S. Michigan Avenue Owner: Fred Kautack Architect: unknown Contractor: Owner Dimensions: 24 x 53 x18 Cost: \$5,000 Date Completed: 11/20/1922	83. 7735 S. Michigan Avenue Owner: C.A. Myers Architect: Kocher & Larson Contractor: Ames Const. Co. Dimensions: 24 x 59 x 16 Cost: \$10,000 Date Completed: 04/22/1925
70.	7710 S. Michigan Avenue Owner: J. Olson Architect: W. H. Lautz Contractor: Owner Dimensions: 24 x 50 x 20 Cost: \$6,000 Date Completed: 11/24/1924	77. 7723 S. Michigan Avenue Owner: A. Anderson Architect: Kocher & Larsen Contractor: Ames Const. Co. Dimensions: 26 x 59-6 x 20 Cost: \$9000 Date Completed: 10/19/1925	84. 7739 S. Michigan Avenue Owner: C.A. Myers Architect: Kocher & Larson Contractor: Ames Const. Co. Dimensions: 24 x 59 x 16 Cost: \$10,000 Date Completed: 04/22/1925
71.	7711 S. Michigan Avenue Owner: John W. Turner Architect: unknown Contractor: Owner Dimensions: 24 x 47 x 20 Cost: \$4500 Date Completed: 11/23/1924	78. 7724 S. Michigan Avenue Owner: H. Stelk Architect: H. Devon Contractor: G.A. Bergman Dimensions: 26 x 42-6 x 20 Cost: \$6,000 Date Completed: 01/25/1925	85. 7741 S. Michigan Avenue Owner: J. Benson Architect: A. G. Lund Contractor: E. Johnson Dimensions: 23-6 x 51 x 20 Cost: \$6000 Date Completed: 11/24/1924
72.	7714 S. Michigan Avenue Owner: C.A. Myers Architect: Kocher & Larson	79. 7725 S. Michigan Avenue Owner: A. Anderson Architect: Kocher & Larsen Contractor: Ames Const. Co. Dimensions: 26 x 59-6 x 20	86. 7745 S. Michigan Avenue Owner: J. Benson Architect: A. G. Lund Contractor: E. Johnson Dimensions: 23-6 x 51 x 20 Cost: \$6000 Date Completed: 11/24/1924

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87.	7749 S. Michigan Avenue Owner: J. Benson Architect: A. G. Lund Contractor: E. Johnson Dimensions: 23-6 x 51 x 20 Cost: \$6000 Date Completed: 11/24/1924	Contractor: A. Krogh Dimensions: 21 x 42 x 18 Cost: \$4500 each? Date Completed: 02/07/1920	Dimensions: 24 x 52 x 20 Cost: \$5,000 Date Completed: 08/24/1928
88.	7751 S. Michigan Avenue Owner: John Rudmurdser Architect: not given Contractor: C.A. Carlson Dimensions: 25 x 50 x 18 Cost: \$7,000 Date Completed: 01/27/1925	95. 7519 S. Indiana Avenue Owner: A. Ecklund Architect: W.H. W. H. Lautz Contractor: C.A. Carlson Dimensions: 25 x 50 x 40 Cost: \$4000 Date Completed: 12/15/1922	102. 7528 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald Contractor: A. Krogh Dimensions: 21 x 46 x 20 Cost: \$5,000 Date Completed: 03/31/1920
89.	7755 S. Michigan Avenue Owner: John Rudmurdser Architect: unknown Contractor: C.A. Carlson Dimensions: 25 x 50 x 18 Cost: \$7,000 Date Completed: 01/27/1925	96. 7518 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald Contractor: A. Krogh Dimensions: 21 x 42 x 18 Cost: \$4500 Date Completed: 02/07/1920	103. 7532 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald Contractor: A. Krogh Dimensions: 21 x 46 x 20 Cost: \$5,000 Date Completed: 03/31/1920
90.	7757 S. Michigan Avenue Owner: Hilmer Fosgren Architect: A.G. Lund Contractor: unknown Dimensions: 25-2 x 66-4 x 16 Cost: \$8,000 Date Completed: 04/22/1925	97. 7522 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald Contractor: A. Krogh Dimensions: 21 x 42 x 18 Cost: \$4500 Date Completed: 02/07/1920	104. 7533 S. Indiana Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date Completed: circa 1920
91.	7511 S. Indiana Avenue Owner: A. Ecklund Architect: W.H. W. H. Lautz Contractor: C.A. Carlson Dimensions: 25 x 50 x 40 Cost: \$4000 Date Completed: 12/15/1922	98. 7523 S. Indiana Avenue Owner: A. Ecklund Architect: W.H. W. H. Lautz Contractor: C.A. Carlson Dimensions: Cost: Date Completed: 12/15/1922	105. 7534 S. Indiana Avenue Owner: R. Krogh Architect: Medonald Contractor: R. Krogh Dimensions: 21 x 44 x 20 Cost: \$6500 Date Completed: 04/30/1920
92.	7512 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald Contractor: A. Krogh Dimensions: 21 x 42 x 18 Cost: \$4500 Date Completed: 02/07/1920	99. 7524 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald Contractor: A. Krogh Dimensions: 25 x 50 x 40 Cost: \$4000 Date Completed: 02/07/1920	106. 7537 S. Indiana Avenue Owner: J.G. Kammerer Architect: W. H. Lautz Contractor: P. Henry Dimensions: Costs: Date Completed: 06/25/1923
93.	7515 S. Indiana Avenue Owner: A. Ecklund Architect: W.H. W. H. Lautz Contractor: C.A. Carlson Dimensions: 25 x 50 x 40 Cost: \$4000 Date Completed: 12/15/1922	100. 7526 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald Contractor: A. Krogh Dimensions: 21 x 42 x 18 Cost: \$4500 Date Completed: 02/07/1920	107. 7538 S. Indiana Avenue Owner: R. Krogh Architect: Medonald Contractor: Owner Dimensions: 24 x 46 x 20 Cost: \$6000 Date Completed: 04/30/1920
94.	7516 S. Indiana Avenue Owner: Richard Krogh Architect: L.W. Medonald	101. 7527 S. Indiana Avenue Owner: A. Dietz Architect: W. H. Lautz & Christensen Contractor: Elmer Nelson	108. 7539 S. Indiana Avenue Owner: A.F. Smolt Architect: unknown Contractor: F.L. Miller Dimensions: 24 x 60 x 18 Cost: \$3,500 Date Completed: 10/19/1925

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109.	7540 S. Indiana Avenue Owner: R. Krogh Architect: L.W. McDonald Contractor: Owner Dimensions: 21 x 44 x 20 Cost: \$6000 Date Completed: 04/30/1920	Contractor: A.W. Krogh Dimensions: 21 x 48 x 18 Cost: \$6000 Date Completed: 12/07/1923	124.	7610 S. Indiana Avenue Owner: H. Kohnki Architect: W.E. Sammons Contractor: J. Kalan Dimensions: 25 x 63 x 26 Cost: \$7500 Date Completed: 10/25/1927	Date Completed: 07/03/1923
110.	7541 S. Indiana Avenue Owner: A.F. Smolt Architect: unknown Contractor: F.L. Miller Dimensions: 24 x 60 x 18 Cost: \$3,500 Date Completed: 10/19/1925	117.	7554 S. Indiana Avenue Owner: R. Krogh Architect: not given Contractor: Owner Dimensions: 21 x 44 x 20 Cost: unknown Date Completed: 07/09/1920	125.	7611 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923
111.	7544 S. Indiana Avenue Owner: R. Krogh Architect: McDonald Contractor: Owner Dimensions: 21 x 44 x 20 Cost: unknown Date Completed: 04/30/1920	118.	7557 S. Indiana Avenue Owner: Arthur W. Krogh Architect: unknown Contractor: A.W. Krogh Dimensions: 21 x 48 x 18 Cost: \$6000 Date Completed: 12/07/1923	126.	7615 S. Indiana Avenue Owner: unknown Architect: A. G. Lund Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1923
112.	7546 S. Indiana Avenue Owner: R. Krogh Architect: not given Contractor: Owner Dimensions: 21 x 44 x 20 Cost: unknown Date Completed: 07/09/1920	119.	7558 S. Indiana Avenue Owner: R. Krogh Architect: not given Contractor: Owner Dimensions: Cost: Date Completed: 07/09/1920	127.	7617 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923
113.	7547 S. Indiana Avenue Owner: Claus Gustafson Architect: A.G. Lund Contractor: Johan & Olsen Dimensions: 24 x 50 x 20 Cost: \$5000 Date Completed: 04/11/1923	120.	7559 S. Indiana Avenue Owner: Arthur W. Krogh Architect: unknown Contractor: A.W. Krogh Dimensions: 21 x 44 x 20 Cost: unknown Date Completed: 12/07/1923	128.	7619 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923
114.	7548 S. Indiana Avenue Owner: R. Krogh Architect: not given Contractor: Owner Dimensions: 21 x 44 x 20 Cost: unknown Date Completed: 07/09/1920	121.	7600 S. Indiana Avenue Owner: Julius Rutz Architect: E.G. McClellan Contractor: Ames Const. Co. Dimensions: 32 x 67 x 20 Cost: \$25,000 Date Completed: 11/06/1925	129.	7620 S. Indiana Avenue Owner: B.R. Mark Architect: A.G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 20 Cost: \$4500 Date Completed: 09/26/1924
115.	7552 S. Indiana Avenue Owner: R. Krogh Architect: not given Contractor: Owner Dimensions: 21 x 44 x 20 Cost: unknown Date Completed: 07/09/1920	122.	7606 S. Indiana Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1925	130.	7621 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923
116.	7553 S. Indiana Avenue Owner: Arthur W. Krogh Architect: unknown	123.	7607 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000		

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131.	7622 S. Indiana Avenue Owner: B.R. Mark Architect: A.G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 20 Cost: \$4500 Date Completed: 09/26/1924	Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923	146.	7657 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923	
132.	7625 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923	139.	7640 S. Indiana Avenue Owner: J.W. Turner Architect: unknown Contractor: Owner Dimensions: 23 x 48 x 28 Cost: \$5,000 Date Completed: 12/24/1923	147.	7659 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923
133.	7626 S. Indiana Avenue Owner: H. Chiare Architect: L. McDonald Contractor: J. Tucci Dimensions: 25-4 x 60 x 20 Cost: \$7500 Date Completed: 12/24/1923	140.	7643 S. Indiana Avenue Owner: unknown Architect: A. G. Lund Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1923	148.	7510 S. Prairie Avenue Owner: R. Krogh Architect: unknown Contractor: owner Dimensions: 23 x 48 x 16 Cost: \$7000 Date Completed: 12/24/1923
134.	7627 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923	141.	7645 S. Indiana Avenue Owner: J. W. Turner Architect: A. G. Lund Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1923	149.	7511 S. Prairie Avenue Owner: R. Krogh Architect: L. McDonald Contractor: owner Dimensions: 21 x 47 x 20 Cost: \$4500 Date Completed: 07/09/1919
135.	7631 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923	142.	7646 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: Owner Dimensions: 23 x 48 x 28 Cost: \$5,000 Date Completed: 12/24/1923	150.	7514 S. Prairie Avenue Owner: R. Krogh Architect: unknown Contractor: owner Dimensions: 23 x 48 x 16 Cost: \$7000 Date Completed: 12/24/1923
136.	7633 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923	143.	7648 S. Indiana Avenue Owner: J.W. Turner Architect: A.G. Lund Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1923	151.	7515 S. Prairie Avenue Owner: Richard Krogh Architect: McDonald Contractor: R. Krogh Dimensions: 21 x 44 x 20 Cost: \$4000 Date Completed: 10/30/1919
137.	7635 S. Indiana Avenue Owner: unknown Architect: A. G. Lund Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1923	144.	7649 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000 Date Completed: 07/03/1923	152.	7519 S. Prairie Avenue Owner: Richard Krogh Architect: L. McDonald Contractor: owner Dimensions: 21 x 42 x 20 Cost: \$4000 Date Completed: 07/09/1919
138.	7639 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund	145.	7653 S. Indiana Avenue Owner: J.W. Turner Architect: A. G. Lund Contractor: J.W. Turner Dimensions: 21 x 48 x 16 Cost: \$5,000		

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153.	7521 S. Prairie Avenue Owner: R. Krogh Architect: Mcdonald Contractor: owner Dimensions: 21 x 46 x 20 Cost: \$8000 Date Completed: 05/31/1919	Contractor: owner Dimensions: 20 x 48 x 20 Cost: \$8000 Date Completed: 04/04/1919	168.	7549 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald Contractor: R. Krogh Dimensions: 22 x 47 x 20 Cost: \$8000 Date Completed: 04/31/1919	Date Completed: 04/04/1919
154.	7526 S. Prairie Avenue Owner: J. J. Cole Architect: unknown Contractor: Arson Const. Comp. Dimensions: 23 x 45 x 18 Cost: \$5500 Date Completed: 06/25/1923	161.	7536 S. Prairie Avenue Owner: John Olis Architect: unknown Contractor: A. F. Seaberg Dimensions: 24 x 40 x 20 Cost: \$5000 Date Completed: 08/14/1922	169.	7552 S. Prairie Avenue Owner: B. J. Kosser Architect: McClellan Contractor: Henry Bros. Dimensions: 25 x 50 x 20 Cost: \$6000 Date Completed: 07/25/1923
155.	7527 S. Prairie Avenue Owner: R. Krogh Architect: L. Mcdonald Contractor: unknown Dimensions: 32 x 44 x 22 Cost: \$4000 Date Completed: 07/09/1919	162.	7537 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald Contractor: owner Dimensions: 20 x 48 x 20 Cost: \$8000 Date Completed: 04/04/1919	170.	7553 S. Prairie Avenue Owner: Richard Krogh Architect: unknown Contractor: R. Krogh Dimensions: 21 x 44 x 20 Cost: \$4000/each Date Completed: 10/30/1919
156.	7528 S. Prairie Avenue Owner: Axel Johnson Architect: unknown Contractor: A. Nelson Dimensions: 26x48x20 Cost: \$6000 Date Completed: 02/28/1923	163.	7538 S. Prairie Avenue Owner: John Olis Architect: unknown Contractor: A. F. Seaberg Dimensions: 24 x 40 x 20 Cost: \$5000 Date Completed: 08/14/1922	171.	7555 S. Prairie Avenue Owner: Richard Krogh Architect: unknown Contractor: R. Krogh Dimensions: 21 x 44 x 20 Cost: \$4000/each Date Completed: 10/30/1919
157.	7529 S. Prairie Avenue Owner: R. Krogh Architect: Mcdonald Contractor: owner Dimensions: 21 x 46 x 20 Cost: \$8000 Date Completed: 05/31/1919	164.	7539 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald Contractor: owner Dimensions: 21 x 48 x 20 Cost: \$4000 Date Completed: 04/04/1919	172.	7559 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald Contractor: Richard Krogh Dimensions: 37 x 36 x 22 Cost: \$5000 Date Completed: 10/30/1919
158.	7531 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald Contractor: R. Krogh Dimensions: 22 x 47 x 20 Cost: \$8000 Date Completed: 04/31/1919	165.	7542 S. Prairie Avenue Owner: John Olis Architect: unknown Contractor: A. F. Seaberg Dimensions: 24 x 40 x 20 Cost: \$5000 Date Completed: 08/14/1922	173.	7608 S. Prairie Avenue Owner: Carlson & Berggren Architect: unknown Contractor: Jas Lucci Dimensions: 24 x 60 x 28 Cost: \$12,000 Date Completed: 04/28/1925
159.	7534 S. Prairie Avenue Owner: John Olis Architect: unknown Contractor: A. F. Seaberg Dimensions: 24 x 40 x 20 Cost: \$5000 Date Completed: 08/14/1922	166.	7543 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald Contractor: owner Dimensions: 21 x 48 x 20 Cost: \$4000 Date Completed: 04/04/1919	174.	7610 S. Prairie Avenue Owner: A.W Krogh Architect: E. N. Braucher Contractor: Owner Dimensions: 21 x 48 x 16 Cost: \$6,000 Date Completed: 9/12/1923
160.	7535 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald	167.	7545 S. Prairie Avenue Owner: Richard Krogh Architect: L. Mcdonald Contractor: owner Dimensions: 21 x 48 x 20 Cost: \$4000		

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175.	7612 S. Prairie Avenue Owner: A.W. Krogh Architect: F. N. Braucher Contractor: Owner Dimensions: 21 x 48 x 16 Cost: \$6,000 Date Completed: 9/12/1923	Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1925	190.	7647 S. Prairie Avenue Owner: J.P. Lucas Architect: unknown Contractor: J.B. Aanodt Dimensions: 24 x 57-6 x 70 Cost: \$6,000 Date Completed: 11/06/1925	Date Completed: 10/16/1923
176.	7616 S. Prairie Avenue Owner: A.W. Krogh Architect: unknown Contractor: A.W. Krogh Dimensions: 21 x 46 x 18 Cost: \$50,000 Date Completed: 06/27/1923	183.	7634 S. Prairie Avenue Owner: N. Jackson Architect: unknown Contractor: H. Jorgensen Dimensions: 24 x 656 x 20 Cost: \$10,000 Date Completed: 10/15/1925	191.	7648 S. Prairie Avenue Owner: G.G. Gilmore Architect: A.G. Lund Contractor: A.J. Anderson and Co. Dimensions: 25 x 50 x 20 Cost: \$7500 Date Completed: 08/26/1924
177.	7618 S. Prairie Avenue Owner: A.W. Krogh Architect: unknown Contractor: A.W. Krogh Dimensions: 21 x 46 x 18 Cost: \$5,000 Date Completed: 06/27/1923	184.	7635 S. Prairie Avenue Owner: John Clousin Architect: unknown Contractor: J.G. Peterson Dimensions: 24 x 48 x 18 Cost: \$6,000 Date Completed: 06/30/1925	192.	7649 S. Prairie Avenue Owner: E.V. Wilson Architect: E.G. McClellan Contractor: Lucci Construction Co. Dimensions: 24 x 57-6 x 70 Cost: \$9,000 Date Completed: 01/03/1927
178.	7620 S. Prairie Avenue Owner: E. Halverson Architect: A. G. Lund Contractor: Winston & Larson Dimensions: 26 x 57 x 20 Cost: \$8000 Date Completed: 11/29/1926	185.	7637 S. Prairie Avenue Owner: Harold Johnson Architect: unknown Contractor: H. Forsgren Dimensions: 24 x 58 x 18 Cost: 04/22/1925 Date Completed: 04/22/1925	193.	7650 S. Prairie Avenue Owner: G.G. Gilmore Architect: A.G. Lund Contractor: A.J. Anderson and Co. Dimensions: 25 x 50 x 20 Cost: \$7500 Date Completed: 08/26/1924
179.	7626 S. Prairie Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1925	186.	7638 S. Prairie Avenue Owner: F. Alencrantz Architect: unknown Contractor: H. Forsgren Dimensions: 25 x 54 x 18 Cost: \$8,000 Date Permitted: 07/09/1925	194.	7653 S. Prairie Avenue Owner: W.J. Stigall Architect: Loutz Contractor: A. Aanolda Dimensions: 25 x 60 x 20 Cost: \$9,000 Date Completed: 5/21/1923
180.	7628 S. Prairie Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1925	187.	7640 S. Prairie Avenue Owner: Carlson Berggren Architect: Gensny Contractor: W.S. Miller Dimensions: 24 x 57 x 20 Cost: \$5,000 Date Completed: 11/30/1926	195.	7655 S. Prairie Avenue Owner: George Johr Architect: unknown Contractor: Louis Host Dimensions: 25 x 60 x 18 Cost: \$8,000 Date Completed: 06/03/1927
181.	7630 S. Prairie Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1925	188.	7641 S. Prairie Avenue Owner: John A. Benson Architect: unknown Contractor: C.A. Carlson Dimensions: 23-6 x 54 x 18 Cost: \$7500 Date Completed: 06/25/1923	195a	7659 S. Prairie Avenue Owner: A. Joneson Architect: unknown Contractor: J. Van Hook Dimensions: 23 x 67 x 18 Cost: \$10,000 Date Completed: 10/15/1925
182.	7631 S. Prairie Avenue Owner: unknown Architect: unknown	189.	7644 S. Prairie Avenue Owner: A.J. Anderson Architect: A.G. Lund Contractor: Owner Dimensions: 24 x 52 x 20 Cost: \$6,000		

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196.	7602 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1920	Contractor: Owner Dimensions: 23 x 42 x 20 Cost: \$3,000 Date Completed: 01/18/1917	211.	7632 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 42 x 20 Cost: \$3000 Date Permitted: 09/29/1917	
197.	7611 S. Calumet Avenue Owner: John W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 23 x 42 x 20 Cost: \$3,000 Date Completed: 01/18/1917	204.	7620 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 42 x 20 Cost: \$3000 Date Permitted: 09/29/1917	212.	7633 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1917
198.	7612 S. Calumet Avenue Owner: F. Dooley Architect: L. Medonald Contractor: A. Nelson Dimensions: 22 x 48 x 20 Cost: \$4500 Date Permitted: 11/11/1919	205.	7621 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1917	213.	7634 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 42 x 20 Cost: \$3000 Date Permitted: 09/29/1917
199.	7613 S. Calumet Avenue Owner: John W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 23 x 42 x 20 Cost: \$3,000 Date Completed: 01/18/1917	206.	7624 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 42 x 20 Cost: \$3000 Date Permitted: 09/29/1917	214.	7635 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 28 Cost: \$3,000 Date Completed: 05/04/1917
200.	7615 S. Calumet Avenue Owner: John W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 23 x 42 x 20 Cost: \$3,000 Date Completed: 01/18/1917	207.	7625 S. Calumet Avenue Owner: John W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 23 x 42 x 20 Cost: \$3,000 Date Completed: 01/18/1917	215.	7637 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 28 Cost: \$3,000 Date Completed: 05/04/1917
201.	7616 S. Calumet Avenue Owner: F. Dooley Architect: L. Medonald Contractor: A. Nelson Dimensions: 22 x 48 x 20 Cost: \$4500 Date Permitted: 11/11/1919	208.	7626 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 42 x 20 Cost: \$3000 Date Permitted: 09/29/1917	216.	7638 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 42 x 20 Cost: \$3000 Date Permitted: 09/29/1917
202.	7618 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1917	209.	7628 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 42 x 20 Cost: \$3000 Date Permitted: 09/29/1917	217.	7639 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1917
203.	7619 S. Calumet Avenue Owner: John W. Turner Architect: J.N. Coleman	210.	7629 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown		

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South Park Manor Historic District
 Chicago, Cook County, Illinois

218.	7640 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1917	Architect: L. McDonald Contractor: Owner Dimensions: 21 x 48 x 20 Cost: \$6400 Date Completed: 05/23/1919	Cost: \$2900 Date Completed: 10/16/1917
219.	7645 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 28 Cost: \$3,000 Date Completed: 05/04/1917	226.	7712 S. Calumet Avenue Owner: E.J. Bill Architect: L. McDonald Contractor: Owner Dimensions: 21 x 48 x 20 Cost: \$6400 Date Completed: 05/23/1919
220.	7647 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 28 Cost: \$3,000 Date Completed: 05/04/1917	227.	7713 S. Calumet Avenue Owner: W.H. Rex Architect: Albert G. Ferree Contractor: Burnside Bldg Co. Dimensions: 24 x 40 x 22 Cost: \$3600 Date Completed: 12/14/1915
221.	7649 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 28 Cost: \$3,000 Date Completed: 05/04/1917	228.	7719 S. Calumet Avenue Owner: Jno. Benson Architect: L. McDonald Contractor: Johnson & Olsen Dimensions: 23-6 x 49 x 20 Cost: \$6000 Date Completed: 11/21/1923
222.	7701 S. Calumet Avenue Owner: John Benson Architect: unknown Contractor: Johnson & Olson Dimensions: 23-6 x 49 Cost: \$6,000 Date Completed: 4/11/1923	229.	7723 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2300 Date Completed: 05/31/1917
223.	7705 S. Calumet Avenue Owner: John Benson Architect: unknown Contractor: Johnson & Olson Dimensions: 23-6 x 49 Cost: \$6,000 Date Completed: 4/11/1923	230.	7724 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2900 Date Completed: 10/16/1917
224.	7709 S. Calumet Avenue Owner: W.H. Rex Architect: Albert G. Ferree Contractor: Burnside Bldg Co. Dimensions: 24 x 40 x 22 Cost: \$3600 Date Completed: 12/14/1915	231.	7725 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2300 Date Completed: 05/31/1917
225.	7710 S. Calumet Avenue Owner: E.J. Bill	232.	7726 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22
		233.	7728 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2900 Date Completed: 10/16/1917
		234.	7729 S. Calumet Avenue Owner: John Plutz Architect: unknown Contractor: Owner Dimensions: 24 x 42 x 20 Cost: \$5000 Date Completed: 12/01/1923
		235.	7731 S. Calumet Avenue Owner: L.W. Frantz Architect: A.G. Ferree Contractor: K.K. Boosterman Dimensions: 24 x 42 x 22 Cost: \$3000 Date Completed: 12/14/1915
		236.	7732 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2900 Date Completed: 10/16/1917
		237.	7734 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2900 Date Completed: 10/16/1917
		238.	7735 S. Calumet Avenue Owner: C.B. Larson Architect: A.G. Lund Contractor: C.W. Carlson Dimensions: 25 x 50 x 20 Cost: \$5500 Date Completed: 07/09/1923
		239.	7736 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2900 Date Completed: 10/16/1917

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National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES
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South Park Manor Historic District
Chicago, Cook County, Illinois

240.	7737 S. Calumet Avenue Owner: C.B. Larson Architect: A.G. Lund Contractor: C.W. Carlson Dimensions: 25 x 50 x 20 Cost: \$5500 Date Completed: 07/09/1923	Contractor: Owner Dimensions: 24 x 50 x 18 Cost: \$6500 Date Completed: 09/22/1924	Date Completed: 02/02/1922
241.	7740 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2900 Date Completed: 10/16/17	248. 7753 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1924	255. 7811 S. Calumet Avenue Owner: William Hougling Architect: W. H. Lutz Contractor: F.B. Gutrich Dimensions: 25 x 58 x 20 Cost: \$7500 Date Permitted: 02/07/1924
242.	7741 S. Calumet Avenue Owner: Mabel Johejn Architect: Carl W. Westerlund Contractor: Olson Carlson Dimensions: 24 x 54 x 18 Cost: \$3000 Date Completed: 08/26/1919	249. 7754 S. Calumet Avenue Owner: C.A. Carlson Architect: Not given Contractor: Owner Dimensions: 24 x 50 x 18 Cost: \$6500 Date Completed: 09/22/1924	256. 7815 S. Calumet Avenue Owner: A. Larson Architect: Owner Contractor: Owner Dimensions: 25 x 44 x 20 Cost: \$4,000 Date Completed: 06/08/1922
243.	7744 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date Completed: prior to 1924	250. 7755 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1928	257. 7819 S. Calumet Avenue Owner: Otto J. Anderson Architect: unknown Contractor: Owner Dimensions: 25 x 41 x 20 Cost: \$5,000 Date Completed: 06/15/1921
244.	7747 S. Calumet Avenue Owner: C.A. Carlson Architect: J. McDonald Contractor: E.J. Bill Dimensions: 21 x 48 x 20 Cost: \$7500 Date Permitted: 02/03/1921	251. 7758 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date Permitted: 03/01/1928	258. 7821 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1921
245.	7748 S. Calumet Avenue Owner: J.W. Turner Architect: J.N. Coleman Contractor: Owner Dimensions: 22 x 42 x 22 Cost: \$2900 Date Completed: 10/16/17	252. 7759 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1925	259. 7827 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1921
246.	7749 S. Calumet Avenue Owner: unknown Architect: unknown Contractor: unknown Dimensions: unknown Cost: unknown Date completed: circa 1917	253. 7805 S. Calumet Avenue Owner: Kelly Bros. Architect: A.G. Lund Contractor: C.A. Kramer Dimensions: 21 x 49 x 20 Cost: \$5,000 Date Completed: 10/15/1925	260. 7829 S. Calumet Avenue Owner: Eric Stone Architect: Brauelin Contractor: Owner Dimensions: 26 x 48 Cost: \$5,000 Date Completed: 06/15/1921
247.	7750 S. Calumet Avenue Owner: C.A. Carlson Architect: Not given	254. 7809 S. Calumet Avenue Owner: H. Kuchman Architect: A.G. Lund Contractor: J. Snip Dimensions: 25 x 49 x 22 Cost: \$5,000	261. 7833 S. Calumet Avenue Owner: R. Thompson Architect: unknown Contractor: Gjaltenia Dimensions: 24 x 47 x 10 Cost: \$7,000 Date Completed: 01/23/1922

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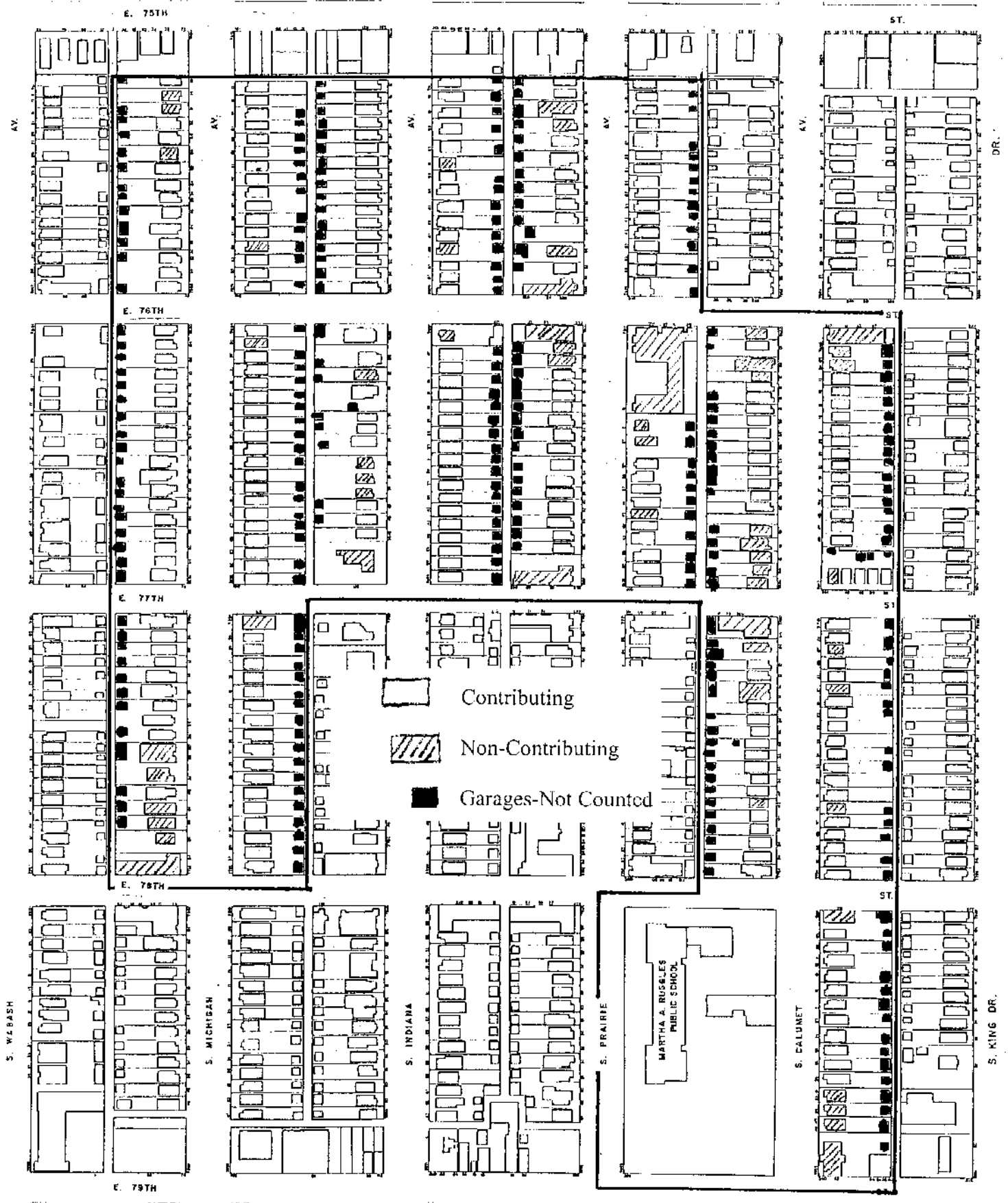
United States Department of the Interior
National Park Service

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South Park Manor Historic District
Chicago, Cook County, Illinois

<p>262. 7835 S. Calumet Avenue Owner: J. Bergman Architect: unknown Contractor: J. Gyulouia Dimensions: 24 x 47 x 18 Cost: \$6500 Date Completed: 06/08/1922</p>	<p>Indiana Avenue 13. 7531 S. Indiana Avenue -res.(1922) 14. 7549 S. Indiana Avenue - apts.(1922) 15. 7601 S. Indiana Avenue -res. 16. 7614 S. Indiana Avenue -res.(1929) 17. 7630- S. Indiana Avenue -res.(1954) 18. 7634 S. Indiana Avenue -res.(1954) 19. 7638 S. Indiana Avenue -res.(1954) 20. 130 77th Street -res.</p>	<p>36. 7646 S. Calumet Avenue res.(1938) 37. 7648 S. Calumet Avenue -res.(1938) 38. 7652 S. Calumet Avenue -res.(1938) 39. 7654 S. Calumet Avenue -res.(1938) 40. 7658 S. Calumet Avenue -res.(1938) 41. 7700-02 S. Calumet Avenue -apts.(1927) 42. 7706-08 S. Calumet Avenue -apts.(1923) 43. 7707 S. Calumet Avenue -res.(1915) 44. 7714 S. Calumet Avenue -apts.(1929) 45. 7717 S. Calumet Avenue -apts.(1928) 46. 7742 S. Calumet Avenue -res.(1917) 47. 7743 S. Calumet Avenue -res.(1917) 48. 7841 S. Calumet Avenue -apts.(1924) 49. 7845 S. Calumet Avenue -apts. 50. 7849 S. Calumet Avenue -apts.(1924) 51. 7859 S. Calumet Avenue -apts. 52. 344 77th Street -res. 53. 345-53 76th Street -apts.(1925) 54. 351 78th Street -apts.(1925)</p>
<p>263. 7837 S. Calumet Avenue Owner: John Benson Architect: unknown Contractor: Johnson & Olson Dimensions: 26 x 48 x 18 Cost: \$5,000 Date Completed: 07/25/1923</p>	<p>Prairie Avenue 21. 301-305 75th Street -commercial 22. 7505 S. Prairie Avenue -? 23. 7516-18 S. Prairie Avenue -apts.(1921) 24. 7522 S. Prairie Avenue -apts.(1923) 25. 7548 S. Prairie Avenue -apts. 26. 7600 S. Prairie Avenue -apts.(1926) 27. 7601 S. Prairie Avenue -apts.(1926) 28. 7604 S. Prairie Avenue -apts.(1925) 29. 7608 S. Prairie Avenue -apts.(1925) 30. 7621 S. Prairie Avenue -res.(1946) 31. 7627 S. Prairie Avenue -res.(c. 1911) 32. 7643 S. Prairie Avenue -res.(1925) 33. 7656-58 S. Prairie Avenue -apts.(1928) 34. 222-26 76th Street -apts.(1925)</p>	
<p>264. 7831 S. Prairie Avenue Ruggles Elementary School</p>		
<p><u>Non-Contributing Structures</u> Non-contributing structures in the South Park Manor District include buildings that do not add to the historical importance of the district because they are significantly altered, do not adhere to the property type or the architectural characteristics established as significant to the district, or were not built during the period of significance. There are a total of fifty-six non-contributing structures within the district. Non-contributing structures in the district include significantly altered bungalows, two-flat and multi-unit apartment buildings and residential cottages constructed during the period of significance. Almost all of the structures considered non-contributing in the district share the same features as the significant structures. These are building features such as materials and landscape features such as sidewalks and street lawns. Many of the non-contributing structures also share similar building massing. Despite differences in style, siting, and massing, these non-contributing structures are similar enough to the original fabric of the neighborhood in their relative scale and domestic architectural character that the integrity of the neighborhood is not compromised. The non-contributing structures in the district are listed as follows. Where known, the year of construction is also noted.</p>		
<p>Michigan Avenue 1. 7514 S. Michigan Avenue -res.(1948) 2. 7518 S. Michigan Avenue -res.(1949) 3. 7528 S. Michigan Avenue -res. 4. 7557 S. Michigan Avenue -res.(1922) 5. 7607 S. Michigan Avenue -res.(1922) 6. 7701-03 S. Michigan Avenue -apts.(1925) 7. 7730-32 S. Michigan Avenue -apts.(1927) 8. 7736 S. Michigan Avenue -res. 9. 7744 S. Michigan Avenue -res.(1925) 10. 7748 S. Michigan Avenue -res.(1925) 11. 7750 S. Michigan Avenue -res. 12. 7756-58 S. Michigan Avenue -apts.(1926)</p>	<p>Calumet Avenue 31. 7600 S. Calumet Avenue -res. 32. 7605 S. Calumet Avenue -apts.(1924) 33. 7606 S. Calumet Avenue -apts.(1926) 34. 7609 S. Calumet Avenue -apts.(1924) 35. 7610 S. Calumet Avenue -res.</p>	



South Park Manor Historic District

DISTRICT OF COLUMBIA, DISTRICT OF COLUMBIA STATE EQUIVALENT,
Grant Road Historic District,
4400 and 4500 blks of Grant Rd., NW,
Washington, 04000116,
LISTED, 3/03/04

DISTRICT OF COLUMBIA, DISTRICT OF COLUMBIA STATE EQUIVALENT,
Plymouth Theater,
1365 H St., NE,
Washington, 04000117,
LISTED, 3/03/04

FLORIDA, MARION COUNTY,
Fort King Site,
Address Restricted,
Ocala vicinity, 04000320,
NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 2/24/04

ILLINOIS, COOK COUNTY,
Schorsch Irving Park Gardens Historic District,
Roughly bounded by Grace St., Patterson Ave., N. Austin Ave., and N. Melvena
Ave.,
Chicago, 04000075,
LISTED, 2/25/04
(Chicago Bungalows MPS)

ILLINOIS, COOK COUNTY,
South Park Manor Historic District,
Roughly bounded by S. King Dr., S. State St., 75th St. and 79th St.,
Chicago, 04000076,
LISTED, 2/25/04
(Chicago Bungalows MPS)

INDIANA, GRANT COUNTY,
Gas City High School,
400 East South A St.,
Gas City, 03001316,
LISTED, 3/05/04
(Indiana's Public Common and High Schools MPS)

LOUISIANA, MOREHOUSE PARISH,
Mer Rouge High School,
500 S. 14 St.,
Mer Rouge, 04000145,
LISTED, 3/04/04

LOUISIANA, ORLEANS PARISH,
Xavier University Main Building, Convent and Library,
1 Drexel Dr.,
New Orleans, 04000114,
LISTED, 3/03/04

MASSACHUSETTS, HAMPSHIRE COUNTY,
North Cemetery,
Cold St.,
Worthington, 04000121,
LISTED, 3/03/04

MASSACHUSETTS, MIDDLESEX COUNTY,
Asland Town House,
101 Main St.,
Ashland, 04000120,
LISTED, 3/03/04